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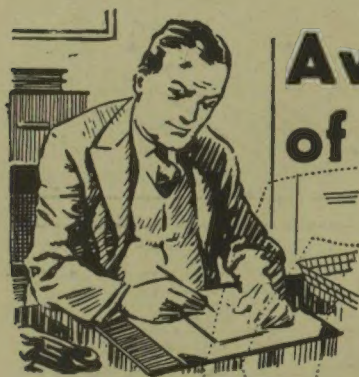
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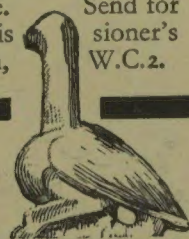
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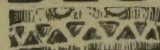
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, AUGUST 24, 1935.



**DISCOVERER OF THE TARI FURORA, UNKNOWN OF UNEXPLORED PAPUA: MR. J. G. HIDES, WHO HAS FOUND A MYSTERIOUS LIGHT-SKINNED RACE, WITH ASIATIC CHARACTERISTICS, IN A WALLED-IN WONDERLAND.**

On adventurous patrol duty in unexplored Papua, Assistant Resident-Magistrate J. G. Hides, who was accompanied by Patrol-Officer James O'Malley, discovered, south of Mount Hagen, in a fertile valley walled-in by 7000-ft. high limestone cliffs, an unknown people, light brown of skin and with Asiatic characteristics, who call themselves the Tari Furora. The official report of his eight months' journey has just been issued in Australia. Photographs and an article are given on four other

pages of this issue. Meanwhile, speculation is rife as to the origin of this strange newly-found race dwelling in the "Papuan Wonderland." Mr. Hides declares that they are not Papuans. As to Mr. Hides himself, it should be added that Sir Hubert Murray has called him one of the best men in the bush. He is twenty-nine. The above photograph shows him in Papua with a native police-sergeant and Loloipa he had to arrest on a charge of having killed and eaten members of a rival tribe.

SEE FOUR OTHER PAGES IN THIS ISSUE.





By G. K. CHESTERTON.

THERE is a truth of logic which the most simple person should be able to see, but which some of the most scholarly people evidently cannot see. It is that there is a limit to the explorations of the expert inside a subject; when he comes to the external fact that is evident to everybody outside. A man may know ten times, or twenty times, or twenty million times more than I do about the technical tactics of the Battle of Waterloo. But if he asserts as an expert that he knows that Napoleon won the Battle of Waterloo, then I do know something that he does not know; I know that he is wrong. He may urge all sorts of things that may be arguable in themselves; that Napoleon was a greater general than Wellington; that Colborne's manoeuvre left a gap in the British line; that this or that description of the last British advance can be proved to be a legend or a lie; but he cannot alter the fact that encloses all these facts.

A man may be an inexhaustible specialist on the very complicated story of the commission given to Columbus by Ferdinand and Isabella; on the objects for which it was given, or the reasons for which it was delayed; and a hundred highly disputed and disputable questions about the Spanish claim on the New World, the conquest of the Indians, the conversion of the Indians, the intervention of the great Spanish priest to protect the Indians; and all the rest. But there will be a limit to the authority of his learning if he ultimately brings out the result that America was never discovered at all. America will remain, after the argument as before it, a large and simple obstacle to so simple and, as some would say, so happy a solution. Here again he may urge all sorts of secondary corrections of the common impression which might seem to tend in the direction of such a contradiction. He might point to Columbus's alleged intention of converting the Khan of Tartary to the Christian faith. He might not unreasonably ask why a man who felt such a religious call to the East Indies should immediately sail away to the West Indies. He might argue that Columbus is rather a shadowy and baffling historical figure in any case; his very blood and birth-place are doubtful; he was traditionally said to have come from Genoa as a foreign sailor; but many patriotic Spaniards are now engaged in proving that he had always belonged to Spain as an entirely native and national pirate. But it will be a fallacy of the learned to prove, even from the darkest doubts about his birth, that he had somehow avoided being born. These are old stock romantic examples in that world of wax-work history in which Columbus or Napoleon are more stared at than appreciated. But the truth is even more true of recent events about which we are most of us more or less realistic. For instance, there really was a rather baffling and, for some time, an almost blinding veil hung between us and what really happened in the Russian Revolution. Indeed, I think the modern events are more mysterious than the ancient events. I rather fancy that, as they become more modern, they will become more mysterious. Between newspaper stunts and newspaper suppressions on the one side, and dictatorships with their censorships on the other, it is highly probable that our immediate posterity will know less about what is going on than they did before there was a printing press.

An entirely new and unique and dense sort of ignorance will be manufactured by a combination of censorship of the Press and censorship by the Press. But, however that may be, it is certainly true that if ever there was a passage of history which might be called mysterious, and about which almost every detail could be disputed or denied, it was the tragedy and the transition that took place behind the curtain covering the mysterious Empire of the Slavs. But, while admitting this to be true, we should draw the line somewhere; and we should hesitate to believe that if the curtain were lifted it would show the Tsar still sitting on a throne with a golden crown on his

in their time have been so tyrannical that there seems to be precious little difference between them. But I should not accept this story from a traveller because he had been behind the curtain; because he had been to Russia when I have not; or because he knew Russian when I do not; or because he knew thousands of things that I do not about the Russian Empire or the Russian Revolution. I should still think that the specialist or scholar had stepped outside his province when he flatly contradicted common sense. And that is what he generally does.

I mention the matter here in general terms; because

I have lately noticed the growth of an entirely new sort of paradox. It is not the abuse of brilliancy, even of sham brilliancy, as shown by the decadent dandies of the school of Oscar Wilde. Nobody could possibly mistake it for cheap wit; or for wit of any kind. It is rather dullness and the infinite industry that accompanies dullness; but it is an industry of mere destruction and negation, like that of locusts busy in turning green pastures into deserts; and the thing which the negation nibbles away, a thing normally spread wide like the grass of the prairies, is common sense. It nibbles at the normal structure of all the truths that are obvious to ordinary men, so long as they keep their common sense. Some pedant, with some prejudice, will find it convenient for some reason to question the impression, let us say, that America is rather more bustling and business-like than Asia; and then he will sit down to select from a vast store of details some detail that may be made to fit in; as, for instance, that the Jews came out of the East, and the Jews nevertheless always profit by every new fashion or make a fuss about every new fad. Or he will insist that the Japanese progressed very rapidly when they did begin to progress; and prove from this that a boiling passion for progress and political change has been straining against its barriers in all the brown populations of Tibet or Burma.

There is nothing to be said against it, except that it is all nonsense. Common sense does not deny that the generalisations it makes are generalisations about complex things; that there are any number of exceptions to prove any rule; that the whole map of humanity is very patchy, and that the adventures of different branches of humanity are very varied. But it knows when a fact is a fact, like the relative traditionalism of the East and the relatively rapid transitions and changes of the West. I have recently had the experience of a number of ingenious idiots desperately trying to deny that America is more Puritan than France; or that Puritans were more Puritan than Cavaliers. In both these cases, my contention could easily be proved in detail as well as in synthesis; and by logic

as well as by common sense. But I deplore the weakening of the constructive power of common sense. I regret the loss, even in the poor dear intellectuals, of every trace and vestige of the power of intelligent integration; or the use of that capacity to realise the main mass and balance of reality, by which we decide all the daily affairs of our own lives. The only possible result of this queer method of argument would not be the establishment of anything for which its professors actually argue; it would merely be the impossibility of ever establishing anything. It does nothing but dissolve every solid thing into dust.



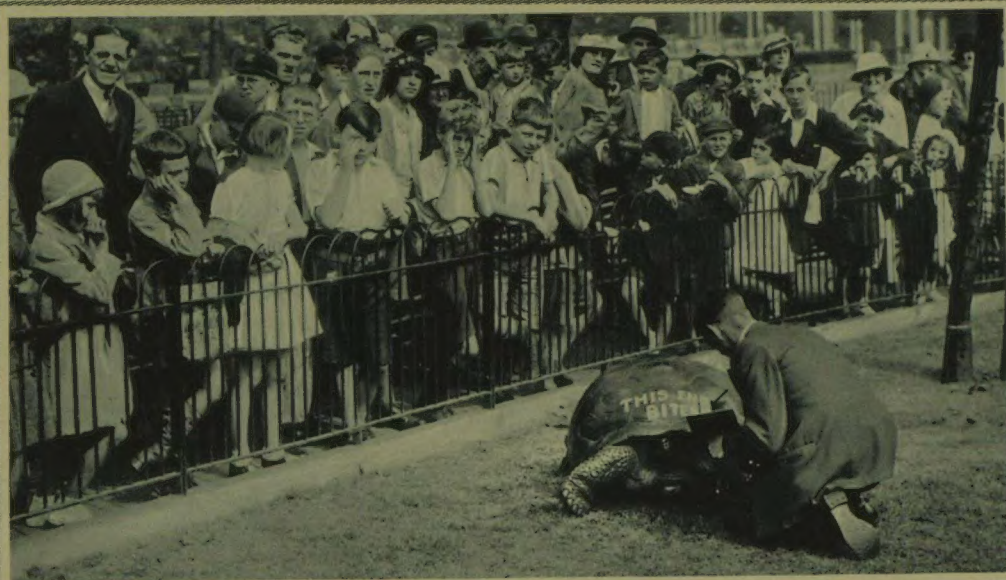
MURDERED BY CHINESE BANDITS: MR. GARETH JONES, THE BRITISH JOURNALIST; TRAVELLER, LINGUIST, AND FORMERLY A MEMBER OF MR. LLOYD GEORGE'S SECRETARIAT.

Mr. Gareth Jones, the British journalist, and Dr. Herbert Müller, a resident German newspaper correspondent, were motoring to Kalgan from Dolonor when, on July 27, they were held up by Chinese bandits, who fired two shots into the engine of their motor-coach, captured them, and took them into the hills near Paochang. Ransom was demanded and, after a while, Dr. Müller was released in order that he might negotiate concerning this. Mr. Gareth Jones was then well. Soon, however, conflicting rumour followed conflicting rumour as to his fate and as to his whereabouts—for his captors moved frequently. Then, on August 16, came the news that Chinese troops sent in search of the bandits had found his body near Paochang. He had received three bullet wounds. Mr. Gareth Jones, son of Major Edgar Jones, one of the Welsh advisers of the B.B.C., of Barry, Glamorgan, had travelled widely and was a remarkable linguist. For a while he was a member of Mr. Lloyd George's secretariat. Before that he was a lecturer in languages at Cambridge. He was just over thirty.

head, and ruling a Holy Russia from which the last few Bolsheviks had been extirpated ten years ago. Here, again, we have no sooner thought of an utterly nonsensical notion, than we instantly think of all sorts of notions that might be supposed to support it. That curious ubiquity of coincidence is the cause of Baconianism and British Israelism and many things of the kind. It might be said, for instance, that this is the real explanation of the admitted fact that the Secret Police remain substantially the same in the old régime and the new. It might be more generally supported by the obvious truism that the two tyrannies



# A NEW ATTRACTION AT THE "ZOO": PETS' CORNER— LITTLE VISITORS WITH NOVEL PETS DURING THE FIRST "AT HOME."



"THIS END BITES": PAINTING A WARNING NOTICE ON THE BACK OF A GIANT TORTOISE PLACED IN PETS' CORNER AT THE "ZOO" AS A MOUNT FOR YOUNG VISITORS.



RIDING ON THE GIANT TORTOISE, WHOSE HEAD IS HERE SEEN PROTRUDED FROM THE BITING END: A LITTLE GIRL ENJOYS AN UNUSUAL EXPERIENCE IN PETS' CORNER.



A NEW VERSION OF EVE AND THE SERPENT: A LITTLE VISITOR TO PETS' CORNER LOOKS DOUBTFULLY AT A TAME SNAKE OFFERED HER AS A PLAYMATE.



ONE OF THE PROBABLE "FIXTURES" IN PETS' CORNER: GEORGE THE LION CUB, EXPECTED TO BE MUCH IN DEMAND, INTRODUCED BY HIS KEEPER TO THREE LITTLE GIRLS FROM SCHOOL.



"TAKE AN ATTITUDE NOT TOO STATELY, YET SUFFICIENTLY DIGNIFIED": PERCY THE PENGUIN OFFERS HIS FLIPPERS TO TWO HUMAN COMPANIONS.



MORE AFFECTIONATE THAN A DOLL OR A TEDDY BEAR: A YOUNG CHIMPANZEE MAKES FRIENDS WITH A LITTLE GIRL IN PETS' CORNER AT THE "ZOO."

The "Zoo's" newly established Pets' Corner, where the first "At Home" was held on August 19 by carefully chosen tame animals, bids fair to prove highly popular. There is a long list of creatures which will take their turn in the enclosure, some of them young ones, and others old-established favourites. Besides those illustrated here,

they include a baby yak and a baby eland (which have made friends, and, with the lion cub, are likely to be fixtures), a kinkajou, and little alligators. A photographer will be always in attendance, and, on payment of a shilling, visitors can obtain a photograph of themselves playing with one of the pets.



## ADOWA: THE ITALIAN DISASTER OF 1896, WHICH IS MUCH DISCUSSED TO-DAY, DURING THE ITALO-ABYSSINIAN CRISIS.



GENERAL BARATIERI: THE OFFICER WHO COMMANDED THE ITALIAN TROOPS AT THE BATTLE OF ADOWA.



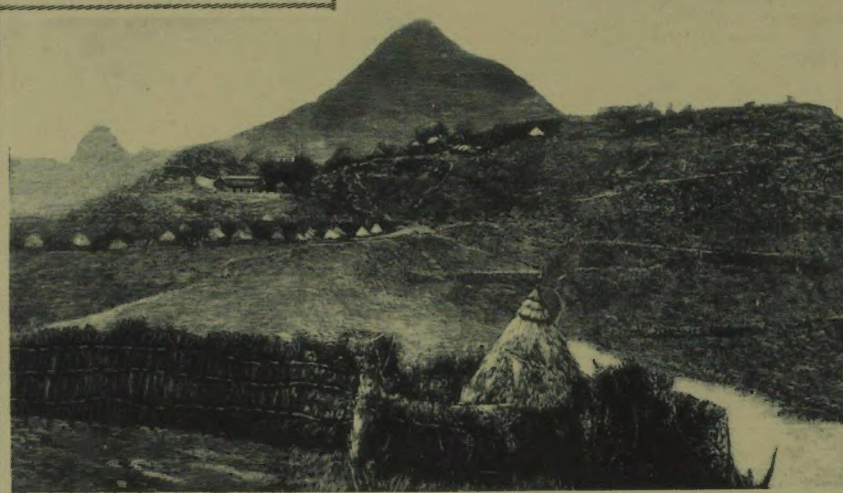
ITALIAN OFFICERS WHO FOUGHT IN ABYSSINIA IN 1896: A GROUP OF FIFTEEN, EIGHT OF WHOM WERE KILLED AT ADOWA, WHERE ITALY LOST 4600 WHITE TROOPS KILLED AND WOUNDED.



GENERAL MATTEO ALBERTONE, WHO WAS TAKEN PRISONER BY THE ABYSSINIANS AT THE BATTLE OF ADOWA.



AMBA ALAGI, WHERE, IN DECEMBER 1895, THE ITALIANS SUFFERED THEIR FIRST REVERSE AGAINST THE ABYSSINIANS: THE PENALTY OF AN INSUFFICIENTLY SUPPORTED PENETRATION FAR INTO THE HILLS.



THE FORT AT ADOWA: THE SCENE OF THE ITALIAN DISASTER, ON MARCH 1, 1896; ATTRIBUTED TO GENERAL BARATIERI'S ANXIETY FOR SUCCESS BEFORE HE WAS SUPERSEDED IN THE COMMAND.



ASMARA AT THE TIME OF THE BATTLE OF ADOWA—FOR COMPARISON WITH A PHOTOGRAPH (BELOW) TAKEN RECENTLY: THE PRESENT CAPITAL OF ITALIAN ERITREA AS IT WAS IN 1896, WHEN IT WAS A SMALL OUTPOST.



MOUNTAINOUS COUNTRY IN THE NEIGHBOURHOOD OF ADOWA, WHICH, IN THE PRESENT CRISIS, WOULD INEVITABLY BE THE OBJECT OF ONE OF THE MAIN ITALIAN ATTACKS IN THE EVENT OF WAR, SINCE IT GUARDS THE APPROACHES FROM THE NORTH.



ASMARA AS IT IS TO-DAY: THE PRESENT SEAT OF GOVERNMENT OF ERITREA—A MODERN TOWN WITH OVER 20,000 INHABITANTS, MORE THAN 3000 OF THEM BEING EUROPEANS IN NORMAL TIMES.

THE battle of Adowa is to-day vividly in the minds of Italians and of Abyssinians, and its memory has played no small part in the development of the present crisis. The illustrations on this page deal with the campaign which ended there in 1896. They are taken from contemporary issues of "The Illustrated London News," with the exception of the portrait of General Baratieri, which, reproduced here by courtesy of "L'Illustration," was published by that paper on March 21, 1896. The comments which "The Illustrated London News" made at the time on the battle of Adowa are worth recalling: "Sympathy is generally felt in England for the cruel disaster that has befallen Italy, the bitter national mortification, and the sacrifice of thousands of gallant Italian lives, with great loss of military stores and artillery, in General Baratieri's unsuccessful battle at Adowa, on Sunday, March 1. All the detailed accounts of that disastrous engagement show that its result was due solely to the error committed by the Commander-in-Chief, while the soldiers and officers, Brigadier-Generals Arimondi, Albertone, Dabor-mida, and Ellena, with those under them, behaved like heroes in their efforts to save the army from its fatal predicament, divided and entangled amid rugged hills and surrounded by an enemy whose forces were at least five-fold greater than the Italians had in the field. Neither in bravery and steadfast courage nor in the management of the actual fighting did they show themselves inferior to the modern armies of the most renowned European nations. If nearly half the men in the ranks... fell in the hopeless combat, this was mainly due to their own devoted pertinacity in disputing the ground."

Disputes arose between Italy and Abyssinia in 1895, after the establishment of the Italian colony of Eritrea on the shores of the Red Sea; and, in March, General Baratieri undertook the conquest of Tigré, the northern province of Abyssinia. At first he met with success; but in December he pushed a detachment as far south as Amba Alagi, and it was almost annihilated. Thereafter Baratieri's tactics were indecisive and the Government decided to supersede him. Meanwhile, anxious to win some success before the relieving general arrived, Baratieri attacked, in a weak

position, at Adowa. The rout of the Italians was complete. They lost 4600 white troops and nearly 3000 native soldiers killed and wounded, while between 2500 and 3000 prisoners were taken by the enemy. The Abyssinian losses were about 10,000. Signor Mussolini was reported to have said recently: "Remember Italy has always defeated the black races. Only one battle turned against us—at Adowa. That was due simply to the overwhelming superiority in numbers of the enemy, when four thousand Italians had to fight against one hundred thousand Abyssinians."



# ABYSSINIA: THE EMPEROR RECEIVES; AND MOSLEM SUPPORTERS OF ETHIOPIA.



THE EMPEROR ON HIS BED-THRONE: HIS MAJESTY AT HIS BIRTHDAY RECEPTION, WEARING THE GOLD CHAIN OF SOLOMON, THE ORDER HE CONFERRED ON KING GEORGE IN RECOGNITION OF THE SILVER JUBILEE.—SEATED ON THE LEFT (AS ONE LOOKS AT THE PHOTOGRAPH), THE ABUNA, THE HEAD BISHOP; STANDING ON THE RIGHT, ATO TESWAI, DIRECTOR OF FOREIGN AFFAIRS; AND (STANDING BESIDE THE BED-THRONE) ONE OF THE LIQAMAQUAS WHO SIMULATE THE EMPEROR IN BATTLE, IN ORDER TO DRAW THE ENEMY FIRE.



THE MOSLEMS AND CHRISTIAN ETHIOPIA: A YOUNG MOHAMMEDAN ADDRESSING A CROWD IN A STREET IN ADDIS ABABA, URGING UNITY BETWEEN THE CHRISTIAN AND MOSLEM SUBJECTS OF THE EMPEROR IN FACE OF AGGRESSION.

It is significant that immediately after the Emperor of Abyssinia had made his speech in the Parliament House, Addis Ababa, on July 18, first the Somali Chief of the Ogaden district and then the Moslem Kadi of Addis Ababa rose to declare that the Emperors' Moslem subjects would fight beside their Christian brothers. Again, during his Majesty's birthday reception on July 23, forty Moslem envoys

bowed before him in the Throne room, where he was seated on the scarlet velvet bed-throne, the Alga, wearing the Gold Chain of Solomon, the Order he conferred upon King George in recognition of the Silver Jubilee, at the same time conferring upon Queen Mary the Gold Chain of Saba. The Chain of Solomon, the highest Ethiopian order, dates back to the remote past. The Chain of Saba is modern.



## ADOWA, LAKE TANA, AND OTHER ETHIOPIAN SUBJECTS IN ABYSSINIAN ART.



THE BATTLE OF ADOWA IN ABYSSINIAN ART: THE EMPEROR MENELEK LEADING THE "CHRISTIANS" (LEFT) AGAINST THE "CATHOLICS," WHOSE RIGHT FLANK, COMPOSED PRINCIPALLY OF ERITREAN NATIVES, ALREADY TURNS IN HEADLONG RETREAT; WHILE ST. GEORGE, IN THE AIR, ENCOURAGES THE ABYSSINIAN ARMY, AND THE EMPRESS STANDS IN HER TENT (LEFT).



A HUNTING SCENE WITH REAL AND MYTHICAL ANIMALS; INCLUDING (EXTREME RIGHT) THE TERRIBLE SERPENT ZANDU, A KIND OF BOA-CONSTRICTOR; A HUNTER RIDING A TAME ELEPHANT; WHILE A WILD ELEPHANT, A LION, A GIRAFFE, AND A BUFFALO DO CONSIDERABLE DAMAGE.



HOLY LAKE TANA—THE FAITHFUL COMING BY BOAT, AMID BIRDS, FISH, AND HIPPOPOTAMI, TO ATTEND A SERVICE IN THE CHURCH, WHICH IS FULL OF PRIESTS (RIGHT): A PICTURE OF SIMPLE CONSTRUCTION AND HAVING NO PARTICULAR STORY ATTACHED TO IT.



A MOUNTED ABYSSINIAN WARRIOR FIGHTING WITH NEGROES: THE HERO BAREFOOTED BUT WITH ELABORATE ARMS AND EQUIPMENT, AND WEARING A LION'S SKIN TO SHOW THAT HE IS OF THE HIGHEST CLASS.

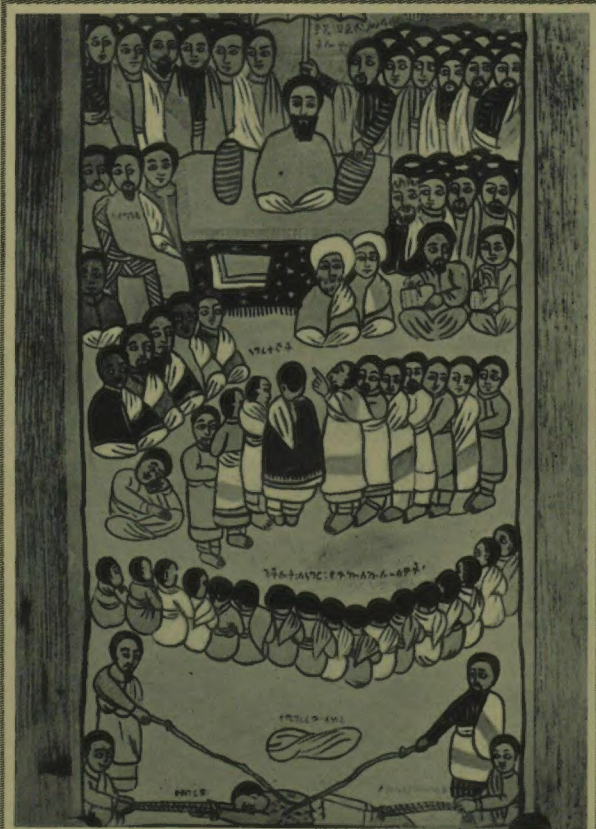
DURING the three thousand years of their history, the Abyssinians have never learned to draw and to paint properly, although they are fond of practising this kind of art, and their painters, besides doing religious painting, like to represent historical events, hunting scenes, and even incidents of everyday life. Sometimes they reveal great fantasy and imagination in the details of their subjects, but the style of drawing is quite primitive and child-like. They are ignorant of perspective and of symmetry, and cannot draw a straight line or a circle. Strangely enough, European residents in Abyssinia have often remarked that the natives are completely lacking in a "straight eye." They

[Continued below.]



ST. MERCARIOS, THE TRADITIONAL LIBERATOR OF THE ABYSSINIAN CHURCHES FROM MOHAMMEDANISM, BEING GREETED BY PRIESTS: AN EXAMPLE OF THE SIMPLE ABYSSINIAN RELIGIOUS ART.

[Continued.] find it difficult to put a blanket on a bed so that it is straight, or to find a direct route between two points — they would be sure to choose a round-about way. The four upper pictures on this page were painted by Abyssinian artists of standing and



ARRAIGNED FOR DEBT: THE DEBTOR (CENTRE) BEFORE THE JUDGE; THE PLAINTIFF, WITH FINGER POINTING, BACKED BY SIX WITNESSES; AND (BELOW) THE PUNISHMENT.

repute. The first represents the famous battle of Adowa (1896), in which the Abyssinians defeated the Italians. St. George, Abyssinia's heavenly protector, encourages the victorious army; and Menelek's Empress, standing in a tent, holds a revolver in her hand to show that she prefers death to imprisonment. In their religious painting Abyssinian artists often show great imagination, and employ a style which undoubtedly bears pronounced traces of Byzantine influence. The bulk of the people professes Christianity and is of the Monophysite belief. They are indeed one of the oldest of Christian peoples, for Frumentius introduced that religion in the fourth century. But it is a land of many tribes and many creeds. A large number are Moslems; many are heathen; a warlike tribe of Gallas, subdued by the Emperor Menelek, does not recognise either saints or fasts and worships only Christ and the Virgin. Our two lower illustrations, it should be added, appeared in the book "... something new out of Africa," by HW (Pitman); the author, Wing Commander E. L. Howard-Williams, having given special permission for them to be reproduced.



# THE LAKE TANA QUESTION: ON THE ABYSSINIAN WATERS OF THE BLUE NILE.

PHOTOGRAPHS BY MAJOR R. E. CHEESMAN, C.B.E., F.R.G.S.



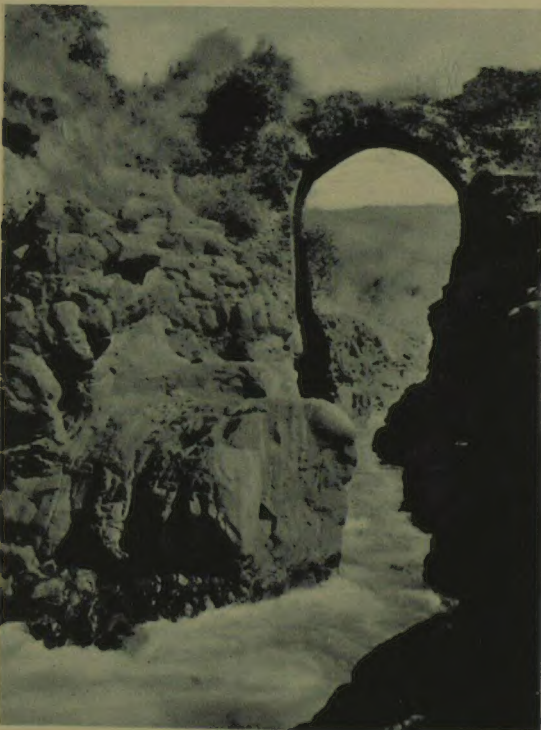
THE BIG ABBAI (OR BLUE NILE) AT IGR BAR FORD, NEAR ITS OUTLET FROM LAKE TANA, IN NORTH-WESTERN ABYSSINIA: THE UPPER WATERS OF THE BLUE NILE—IN THE PRESENT CRISIS OF INTERNATIONAL POLITICS, A RIVER OF IMMENSE SIGNIFICANCE.



AT DEJEN, WHERE THE ABBAI MAKES ITS BIG SWEEP WESTWARD TOWARDS THE SUDAN, WHOSE COTTON-FIELDS IT IRRIGATES: SHALLOWS DUE TO EVAPORATION—THE MAIN STREAM HUGGING THE BANK (R.), AND A GRAVEL FORESHORE THINLY COVERED WITH WATER



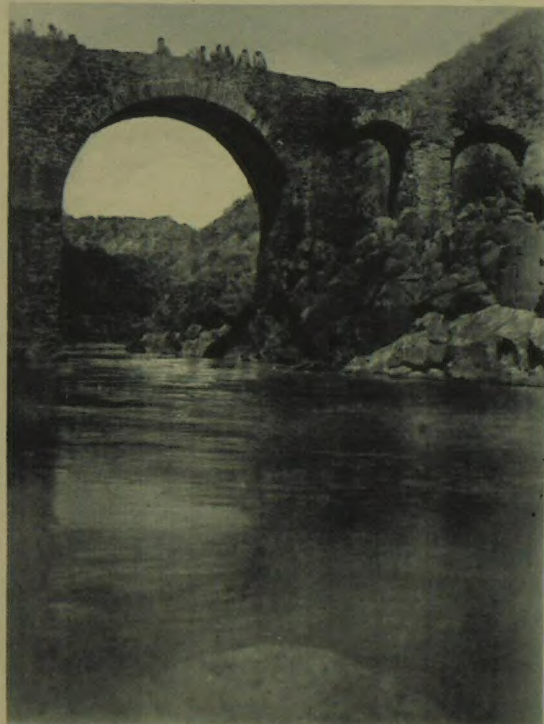
TISISAT MAIN FALL ON THE BIG ABBAI, SOME TWENTY MILES DOWNSTREAM FROM THE EMERGENCE FROM LAKE TANA: THE RIVER HURLING ITSELF OVER A PRECIPICE 200 FEET HIGH.



WHERE THE ABBAI PASSES THROUGH A GULLEY SEVEN FEET WIDE: DILDI BRIDGE, ONLY HALF A MILE BELOW TISISAT FALLS.



THE SOURCE OF THE SMALL ABBAI, AND SO OF THE BLUE NILE ITSELF: THE SPRING AND CHURCH AT GISH ABBAI, SACRED TO THE ABYSSINIANS.



THE BRIDGE OVER THE BIG ABBAI AT SABERA DILDI: A STRUCTURE OF MASONRY, BUILT BY THE PORTUGUESE, AND CARRYING A TRADE ROUTE.

In our issue of June 29 we published a number of photographs taken by Major Cheesman, the well-known explorer, on and around Lake Tana; and we drew attention then to the importance of the lake as the source of the Blue Nile, which flows into the Sudan and joins the Nile at Khartum after irrigating the Sudanese cotton-fields. Here we give further photographs taken by Major Cheesman on the Abyssinian

waters of the river. There it is called the Big Abbai. Strictly speaking, its source is south of Lake Tana, into which it flows (that part of its course being called the Small Abbai). The outlet from the lake is at its south-eastern corner, and with the next hundred and fifty miles of the river's course all but one of the photographs on this page deal. Major Cheesman is shortly bringing out a book on the Blue Nile.



# The World of the Kinema.

By MICHAEL ORME.

## SOME FORTHCOMING BRITISH PICTURES.

WITH the end of the outdoor holiday season in sight, and the not unwelcome approach of cooler days, when the bravely lighted fronts of the kinemas seem to glow with added enticement in the autumn air, a few notes on some of the British pictures soon to be presented may not come amiss. But let it be said at once that, so many and so varied are the activities of our studios at the present time, that any survey of them in the space at my disposal must necessarily be brief and incomplete. And this not only because of the number of British films recently finished or in their final stages of production, but also because of the wide scope of many of those which kinema-goers will very soon have the opportunity of seeing.

To take first such a subject as that of London Film Productions' "Conquest of the Air." This is a picture designed to cover the whole field of aerial endeavour, from the attempt at a balloon Channel-crossing made by Blanchard and Jeffries in 1785; the experiments of a young Englishman, Robert Cocking, who was one of the thrilled but uneasy spectators of Garnier's parachute descent in Paris in 1797; the story of the German brothers Lilienthal, who tried out their first flying-machine in their mother's attic, and then, in 1868, constructed a glider which they tested by attaching it with block and tackle to the side of a barn; and the first balloon ascent made in this country, by Lunardi—these last scenes being shot in the grounds of the Honourable Artillery Company, the actual site of the ascent. The camera-man of this important and exceedingly interesting picture is Herr Hans Schneeberger, who, among other films, was responsible for the photography of "The White Hell of Pitz Palu," "The Blue Light," and "S.O.S. Iceberg," as well as for the wild animal sequences in "Sanders of the River." The choice of technical and

one to stir imagination, and it is satisfactory to know that both Imperial Airways and the South African Air Force are active co-operators in the production.

Also an Empire subject—from the same studios—and one involving careful preliminary arrangements, is

with the local warriors that they would refuse him the honour of the royal salute. Mr. Barkas was, however, fortunate enough to meet a certain chief of the royal house, and a nephew of the King himself, who seemed to be the ideal type to impersonate Lobengula, and, after several

days' earnest consideration and consultation with the officials of his tribe, he agreed to play the part. Even then, however, the matter was not finally settled, for when it was learned that it would be necessary for the chief to come to London, much ceremonial magic had to be performed by the native witch-doctors in order to ascertain whether his ancestors would object. At last a favourable decision was reported, and, protected by many evil-smelling ointments against the potential dangers of the journey, Chief Ndaniso is now a familiar, dignified, and splendid figure at the Shepherd's Bush studios.

Yet such difficulties as these were comparatively easy of solution when contrasted with such formidable tasks as the erection of an enormous canvas town amidst the thorn bushes and granite hills of the veldt; the construction and reconditioning of roads for the transport of heavy sound-trucks and all the vast paraphernalia of equipment necessary to a big production unit; the installation of a power plant; the laying of mile upon mile of telephone wires, and the setting up—one only of countless commissariat problems—of a brewery which would provide several thousands of gallons of Kafir beer a

day to meet the demands of the native "crowd" players. "Rhodes" is a picture designed to immortalise the life of a great pioneer. No one can say that those responsible for its making are lacking in the same adventurous spirit.

Yet another big-scale picture—this time concerned with the future instead of the past—is London Films' "Things to Come," specially adapted for the screen by Mr. H. G. Wells from his own book. This imaginative production, calling as it does for a large amount of special photography and effects, as well as many intricate models, and involving numerous constructional problems such as have never before been faced in this country, has necessitated the building not only of special carpenters' and plasterers' shops, of projection apparatus, and of a foundry, but the training of many assistants in a new technique. Great secrecy has been preserved as to the details of the making of the huge spectacular scenes. But those already familiar

with Mr. Wells's awe-inspiring forecast of the future of mankind will not find it difficult to realise in advance something of the immense amount of research and of highly specialised artistry involved in the preparation of what should prove one of the important landmarks in the history of British film productions.

The four pictures here briefly foreshadowed are, I think, sufficient answer to those who still believe—or, at any rate, say—that our studios are behind the times, not only on technical counts but in the scarcely less important matter of imagination and visionary scope. Man and the air—man as empire builder—man and his future; all these are subjects rich in inspiration, abounding in imaginative and dramatic possibilities. Even if the completed pictures should fall short of expectation, at least they will have reached out to wide horizons and assailed the very frontiers of vision. And—an unimportant point, perhaps, when noticed in connection with any estimate of large-scale values, but nevertheless a significant one—two of these films are first-hand originals. In other words, they are based not on any book, play, or magazine-story, but on the kind of facts which lend themselves so successfully to the vivid realism and interpretation of the screen.



"THE CONQUEST OF THE AIR"—THE END OF OTTO LILIENTHAL, THE DARING PIONEER: A SCENE FROM THE NEW FILM THAT IS BEING MADE BY LONDON FILM PRODUCTIONS, WHICH DEALS WITH THE WHOLE FIELD OF AERIAL ENDEAVOUR.

"The Conquest of the Air" covers a very wide field, including such incidents as the attempt at a balloon Channel-crossing made by Blanchard and Jeffries in 1785, and the experiments of the German, Otto Lilienthal. Our photograph shows the latter's tragic death. The part is played by Henry Victor; with Anthony Holles as Hugo Eilitz, the mechanic.

"Rhodes," for which the finding of a suitable native "actor" to play the part of the great Matabele King, Lobengula, has been one of the most complicated. For it was not until Mr. Geoffrey Barkas, who is directing the picture, found himself on the South African veldt that he fully realised the peculiar difficulties with which the casting of this particular character was surrounded. In the first place, the memory of their warrior king is held in great reverence by the Matabele people, and it soon became obvious that the selection of an outsider from a less warlike tribe, or of a native of inferior class, would be so unpopular



"THINGS TO COME," THE FILM BASED ON H. G. WELLS'S BOOK, "THE SHAPE OF THINGS TO COME": ONE OF THE HUGE ROCK-TUNNELLING MACHINES OF THE FUTURE.

The story of "Things to Come" is woven round the character of John Cabal, an aviator who passes unscathed through the war of the year 1940 and the epidemic which follows. In the later sequences, the story shifts to the year 2054, when Oswald Cabal, grandson of John, is selected by the inhabitants of the future for a journey to the Moon. Raymond Massey plays the part of both grandfather and grandson; and the cast includes Ralph Richardson, Edward Chapman, Margaretta Scott, and Allan Jeayes. The film is being made by London Film Productions.



"THE CRUSADES," AT THE CARLTON: HENRY WILCOXON AS RICHARD CŒUR DE LION, LORETTA YOUNG AS QUEEN BERENGARIA, AND IAN KEITH AS SALADIN IN A STIRRING SCENE FROM CECIL B. DE MILLE'S SPECTACULAR NEW PRODUCTION.

"The Crusades" is largely concerned with adventures of Richard Cœur de Lion. He is seen forced to wed Berengaria of Navarre as part of a bargain to get food for his army, but refusing to attend the wedding and sending his sword as proxy; captured by Saladin; and happily reunited with Berengaria, whom he comes to love.

historical advisers in a production such as this is, of course, of supreme importance. "Conquest of the Air" is to have the advantage of the co-operation of M. Charles Dollfus, head of the Air Ministry Museum in Paris, and said to be the greatest living authority on aeronautics, while Mr. Winston Churchill is advising on the English sequences.

Less cosmopolitan in character, but covering an immense geographical and technical range, is the forthcoming "Air Liner" from the Gaumont-British studios, a film which will bring to the screen the whole spectacular drama of Imperial Airways' Empire air-route from Croydon to South Africa. The difficult preparatory work in connection with this big undertaking has already been begun by Captain R. B. Wainwright, a former R.A.F. pilot who has made a name for himself as director of "Forbidden Territory" and of the English version of "Emil and the Detectives." Owing to the fact that the action of the story takes place in both Northern and Southern hemispheres, equable weather conditions suitable for filming can only be relied upon during two short periods in each year, a time restriction which involves an almost hour-to-hour accuracy in working out schedules months in advance. Already Captain Wainwright has made a literally flying visit to the scene of operations, surveying the country, and planning arrangements for the making of "location shots" at airports and localities at many widely distant bases. As he himself says: "The whole atmosphere along the African airway is a strange mingling of the superb organisation and modern amenities of an air-route in the midst of primitive and dangerous forces." Such a subject is indeed

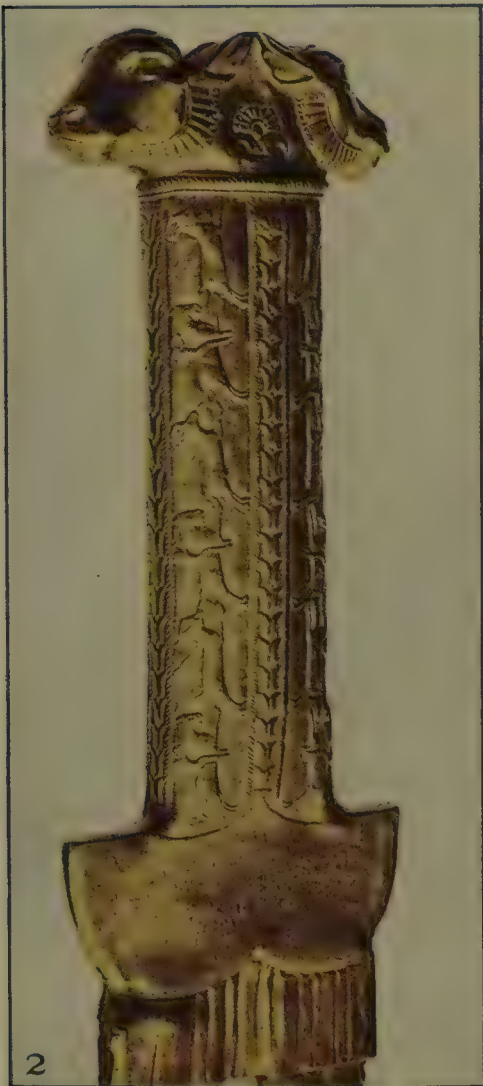


# Persian Art to be Shown in Leningrad: Russia's Golden Treasures.

PHOTOGRAPHS BY COURTESY OF ARTHUR UPHAM POPE, ASSOCIATE DIRECTOR OF THE INTERNATIONAL EXHIBITION OF PERSIAN ART, AND NOTE BY HIM.



1. A GOLD BOW-CASE AND QUIVER UNITING TWO STYLES—GREEK AND ASIATIC. (IVTH CENT. B.C.; FOUND IN THE CHERTOMLYX BARROW, DNIEPER DISTRICT.)
2. A GOLD-ON-IRON SWORD-HILT WHICH IS CHARACTERISTICALLY ASIATIC. (VTH CENT. B.C.; CHERTOMLYX BARROW, DNIEPER DISTRICT.)
3. THE GOLD COMB WHICH IS THE MOST FAMOUS PIECE IN THE RUSSIAN TREASURE—WITH A CAVALIER AND HORSE WORTHY OF PHIDIAS. (VTH CENT. B.C.; FOUND IN THE SOLOKLA BARROW, DNIEPER DISTRICT.)
4. A GOLD-ON-IRON SWORD-HILT WHICH IS CHARACTERISTICALLY ASIATIC. (VIIITH CENT. B.C.; KFLERMES BARROW, KUBAN DISTRICT.)



The International Exhibition of Persian Art which will open in the Hermitage Museum, Leningrad, on September 10 will attract the attention of the world. Concerning the above, Dr. Arthur Upham Pope has written the following: The comb (Fig. 3) is the most famous piece in the Russian treasure, and is a supremely vivid artistic conception. The Scythian warriors rush in from either side with a swift, panther-like tread, concentrating interest on the cavalier and his magnificent prancing horse, worthy of Phidias and the Parthenon friezes, from which it seems to have been borrowed. The sword-hilts (Figs. 2 and 4), on the other hand, are characteristically Asiatic,

with their ritualistic and hunting scenes and their highly conventionalised, fantastic animals. The pommel of the sword on the left consists of two adjoined bovine heads, each richly bedecked with a ritualistic or sacrificial necklace, and, between them, an Assyrian palm-tree symbol. On the bow-case and quiver combined (Fig. 1) we see the two styles united. The griffon attacking a lion was originally Assyrian, but is here perfectly adapted to Hellenic conventions and technique. The animal figures represent an adaptation of motives old in the art of Asia; but the Olympian banquet is purely Greek in conception and finish.



# Persian Art to be Shown in Leningrad: Russia's Golden Treasures.

PHOTOGRAPHS BY COURTESY OF ARTHUR UPHAM POPE, ASSOCIATE DIRECTOR OF THE INTERNATIONAL EXHIBITION OF PERSIAN ART, AND NOTE BY HIM.



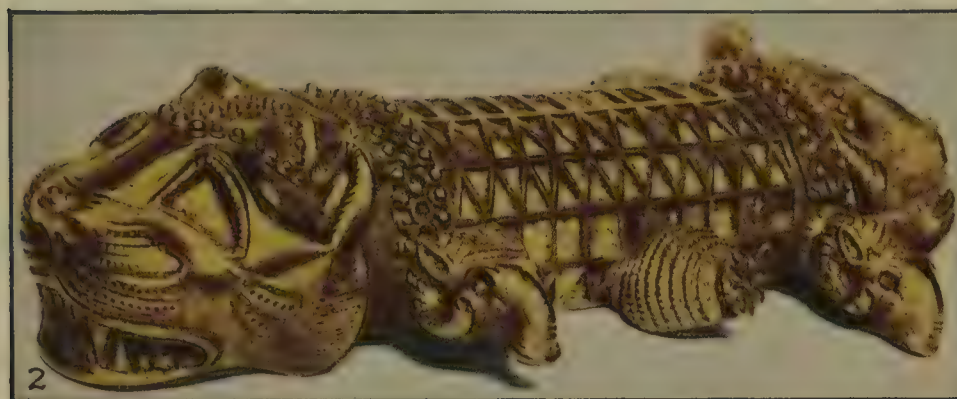
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AMONG exhibits that will make notable the International Exhibition of Persian Art to be opened in Leningrad in September, the great Russian treasure of Scythian and Sarmathian gold and bronze will furnish the most sensational objects. This incomparable collection of wrought metal, comprising more than 1000 objects, and containing more than four-fifths of the extant material of the kind, surpasses in reality anything that can be said or imagined about it. For sheer magnificence, for beauty of execution, for vigour and originality of design, and, furthermore, for its unique record of the intermingling of cultures and motives in Western Asia, as well as for the light that it throws on early mediæval European art, it is acknowledged as the greatest assemblage of ancient metal known. The Scyths and their successors, the Sarmathians, were nomadic peoples of Iranian affiliations that ranged from

1. AN AXE-HEAD AND HELVE OF IRON OVERLAID WITH GOLD: A VIITH-CENTURY B.C. MASTERPIECE OF CRAFTSMANSHIP FOUND IN THE KELERMES BARROW DURING EXCAVATIONS IN THE KUBAN DISTRICT.

2. A GOLD ARM FROM A THRONE: VIITH-CENTURY B.C. WORK FOUND IN THE KELERMES BARROW.

3. A GOLDEN SWORD-SHEATH ON WHICH ASSYRIAN MONSTERS AND AN ASSYRIAN LUSTRATION RITUAL SCENE, WITH DÆMONS SERVING A SYMBOLIC TREE, ARE COMBINED WITH A SCYTHO-SIBERIAN ELK AND A CENTRAL ASIAN BORDER PATTERN OF STYLIZED DUCKS. (VIITH CENTURY B.C.; KELERMES BARROW.)



2

north of the Black Sea, probably across the north-east of Persia, having at one time invaded Assyria, and, later still, India. More a type of culture than an actual race, their habits and artistic styles extended at one time clear across Asia, uniting Eastern and Western traditions. Scythian styles may be found in China as well as by the shores of the Black Sea. These tribes concentrated their wealth in cattle and horses on the one hand, and on the other in ornaments and implements of astonishing opulence which were in striking contrast to their simple pastoral habits. They had their own metal-workers, but took advantage of superior craftsmen with whom they came in contact, from both Iran and Greece. Greek workmen especially were attracted to their service, bringing (Fig. 3, p. 311) to the ancient Asiatic forms the supremest sculptural finesse the world has ever known. The axe-head and helve encased in gold (Fig. 1), the sword-sheath (Fig. 3), and the throne arm (Fig. 2) represent a combination of styles almost all purely Asiatic. Fantastic monsters, creations of a robust imagination, are rendered in rich forms of almost brutal power. The stylized horses, *dos à dos*, and the ibex on the axe-head recall Achæmenid forms. The goats confronted flanking a tree follow a tradition that dates from Sumer. The oxen, elk, and lions on the handle are Siberian or Scythian. Thus trends from the extremes of Asia and from



3

2000 years of culture meet and merge into a consistent composition. Similarly, on the sword-sheath, Assyrian monsters and the very characteristic Assyrian lustration ritual scene, with dæmons serving a symbolic tree, are combined with a Scytho-Siberian elk and with a conventional border pattern composed of stylized ducks, likewise Central Asiatic. This material, which dates from the seventh to the fourth century B.C., was recovered during a long series of excavations undertaken by the Russian authorities in a region extending from the Crimea to well

into Central Asia. The nearer to Greece, the more finished and classical the style. As one gets into Central Asia, a hieratic, conventional, and decorative style replaces the Hellenic naturalism. Pictorialism gives way to ornament. But even in the ornamental style the animals depicted, although rendered with a summary touch, are often remarkable for their vividness. Intended to express the life force, probably their original motive, oxen, lions, sheep, goats, ibex, and fish are mingled in a bizarre symbolism, an exaggeration and incoherence characteristic of the Iranian borderlands.



# HOMER IN PLUS FOURS.

BEING AN APPRECIATION OF

"THE ODYSSEY OF HOMER": Translated by T. E. SHAW.\*

(PUBLISHED BY THE OXFORD UNIVERSITY PRESS.)

WAR has played strange tricks with men's imaginations. We speak commonly of the European War of 1914-18 as the "Great War," and assume it to have been the greatest in history. But more than two thousand years ago two small Greek communities engaged in a war which, though not without its effect on the history of the world, seems in point of mere dimension to have been a petty provincial squabble. A brilliant historian named Thucydides wrote a moving description of it, and prefaced his account by the statement that this Peloponnesian War was, by universal admission, the greatest in history. A long time before that—how long nobody knows exactly, but it was certainly many centuries—there had been a protracted struggle between two even smaller peoples, probably of the Ægean, who came to be known as Greeks and Trojans. This struggle for an insignificant settlement, which disappeared in the course of time from the face of the earth, was regarded as so momentous that it gave birth to the three most famous epic poems of the world.

Of these three, the *Iliad* and the *Æneid*, utterly different though they are in origin and conception, hold unchallenged rank in literature. But concerning the *Odyssey* there has been sharp difference of opinion. Many regard it merely as a pale and unsuccessful reflection of the *Iliad*. At one time it was the fashion among certain German scholars, led by Fick, to regard the whole poem with contempt. Even the great Bentley said that the *Iliad* was written for men and the *Odyssey* for women. With these opinions the present translator seems to agree. He allows that the *Odyssey* is "crafty, exquisite, homogeneous," but adds that "whatever great art may be, these are not its attributes. In this tale every big situation is burked and the writing is soft. . . . Gay, fine, and vivid it is: never huge or terrible." And he goes on to give an ingenious portrait of the "author" as an interesting, conscientious craftsman, but essentially second-rate. Whether or not we agree with these views, we cannot refrain from surprise that the translator thought it worth while to spend four years on interpreting "this novel." In our judgment, his labour, evidently undertaken in a spirit of scepticism, has not been justified by its results.

The *Odyssey* is a work of curious construction and intricate chronology. It falls into three distinct parts, which may be roughly described as follows: Part I: Twenty Years After: The situation in Ithaca and the Problems of Telemachus. Part II: The Tale within a Tale (Odysseus' account of his adventures in the first two years after the Trojan War, before he reached Calypso's Isle). Part III: The Warrior's Return, or Odysseus and the Suitors. It is the second or middle section, beginning with the Ninth Book, which has been of most interest to the world, for it embodies, in splendid verse, a series of legends, wonder-tales, or (as scholars call them) *Märchen*, many of which are not peculiarly Greek, but have had wide currency among various peoples. Now, if we are honest with ourselves, we must admit that large sections of the first and third parts, but more especially of the first, are just dull. The adjective may seem heretical, but we know of no other which is appropriate. The interminable harangues and the slow-moving action are, we repeat, dull, so far at least as their content is concerned; but there is one quality which saves them from tedium and erects them to the position of great literature. It is the quality which Andrew Lang, in a famous and beautiful sonnet, called "the surge and thunder of the *Odyssey*." Without the swing of the verse—one of the most majestic forms of verse in the world—all the *longueurs* and the involutions become, quite frankly,

tedious reading. In other words, we feel that any attempt to render the *Odyssey*—or, at all events, large portions of it—into prose is doomed to failure, and it is open to question whether the attempt is worth making.

Whether this be so or not, we entertain no doubt that the particular kind of prose which the late T. E. Lawrence has here affected not only fails to interpret Homer, but fails, in itself, to attain literary distinction. In their celebrated preface to their translation, Butcher and Lang point out that each age of English literature has rendered Homer into a style which seemed most in accord with the taste of the time. Butcher and Lang themselves—while rightly repudiating the absurd notion that all classical literature must be translated into a kind of bastard-archaic idiom—came to the conclusion that Biblical English most nearly represented the diction of Homer, and the reasons which they state for this opinion seem to us convincing. Now, we could understand it if Lawrence had translated the *Odyssey* into a real or supposed "modern" twentieth-century speech: we think the result would have been as painful as translations of the Bible into "modern" diction, but the attempt would have been intelligible. But Lawrence has not done this, falling rather into an inelegant compromise; for the most part he

were otherwise engaged." In the next breath after these aspidoteran clichés, Odysseus is, in good Biblical style, "kindly entreated" by the Phæacians! A work of literature, as of music, must be set in a certain key; there is no key, as we read it, to this jumbled prose. The same eccentricity is to be observed in another curious feature of this translation. If there is any familiar characteristic of epic, it is its use of "stock" epithets. Now, we may or may not like this convention; we may think it rather tedious that Zeus should always be the Cloud-Compeller and Poseidon always the Earth-Shaker and the dawn always rosy-fingered. But it is obvious that any translation which evades this convention and tries to substitute something different or better is departing, in a manner which is both perverse and gratuitous, from the original. It is astonishing how much misdirected ingenuity Lawrence has employed in playing variants upon the familiar epithets. At one moment the dawn is "rosy-fingered" (and the word *rhododaktulos* cannot possibly mean anything else), at other moments it is all sorts of pink things, adjectively and adverbially. The sea is sometimes (as Homer definitely says it is) "wine-dark," at other times dark in a dozen more ingenious ways. "Winged words" constantly shed their wings for more up-to-date inventions.

Let us take one example of the "stock" epithet attached to a person. Menelaus, in Homer, is *xanthos*, which is most simply translated as "fair" or "blond." In Lawrence he is "fair-haired," "brown-haired," "auburn," "tawny," "yellow-maned," "ruddy" and "high-coloured." And so with all the other characters. This kind of thing seems to us to be sheer crankiness.

Lawrence was a great man of action (though he strenuously denied it), a considerable archaeologist, a lover of the classics, and, in his one great book, a writer of high literary talent. But we must not confuse him in his different capacities, and we must not allow this *Odyssey* to stand on the shoulders of "Seven Pillars of Wisdom." In our opinion, this translation contributes nothing either to scholarship or to literature.

We may conclude with an example, which we think will need no comment, of the difference between a dignified, accurate, and consistent translation of the *Odyssey* and the

strange mode which Lawrence adopts. It is taken from the speech of Eurymachus to Halitherses, in the Second Book. Butcher and Lang translate: "And I myself will give a word of counsel to Telemachus in presence of you all. Let him command his mother to return to her father's house; and her kinsfolk will furnish a wedding feast, and array the gifts of wooing, exceeding many, all that should go back with a daughter dearly beloved. For ere that, I trow, we sons of the Achæans will not cease from our rough wooing, since, come what may, we fear not any man, no, not Telemachus, full of words though he be, nor soothsaying do we heed, whereof thou, old man, pratest idly, and art hated yet the more. His substance too shall be woefully devoured, nor shall recompense ever be made, so long as she shall put off the Achæans in the matter of her marriage." Lawrence renders the passage: "Now, before you all, I have advice for Telemachus. He must order this mother of his back to her parents, for them to decide her re-marriage and assess the sumptuous interchange of gifts which go with a dear daughter. I assure you that till then the cadets of the Achæans will not desist from their irksome and exigent wooing. Why should they? We fear no one on earth; certainly not Telemachus with his bluster. Nor are we to be moved by the soothsayings which you, old man, mouth over at us, without end—save to make yourself ever more generally detested. Telemachus' goods shall be ruthlessly devoured, and no fair deal come his way while Penelope thwarts the people in this matter of her re-marriage and keeps us dancing attendance on her, day in, day out."

C. K. A.



A FRANCO-SPANISH FÊTE IN A REAL SPANISH "PATIO"—ON THE SEINE!: THE LOVELY SIXTEENTH-CENTURY "PATIO DE L'INFANTE," TRANSPORTED EN BLOC FROM SARAGOSSA TO PARIS SOME THIRTY YEARS AGO, AS A FITTING BACKGROUND FOR THE CELEBRATIONS OF THE TERCENTENARY OF LOPE DE VEGA IN PARIS.

The Spanish patio illustrated here lies hidden behind the façade of an old house on the Quai Voltaire, Paris. Few Parisians knew of its existence before it served as the setting for the fête organised in honour of Lope de Vega's tercentenary by the Franco-Spanish committee. The patio was erected in 1550 at Saragossa by Don Gabriel Zaporta, a banker of Charles V. It is said to have been the scene of the amours of the Infante Don Luis, son of Charles V., and the beautiful Villabrica. The great antiquary and connoisseur Schutz was so taken with it that he had it dismantled and rebuilt stone by stone on the banks of the Seine. The carvings include portraits of noblemen of France and Spain and of François Premier and Charles V.—[From the Drawing by J. Simont.]

employs a semi-archaic diction of the conventional kind, but intersperses it with modern colloquialisms which create either bathos or hideous discord. We take a few examples: "Otherwise they might have made this island theirs, it being not at all bad land" (which, apart from the slang, is downright horrid English). "They put their backs into it and rowed till we were twice our former distance from the coast." "'See here, my Odysseus' cries blinded Polyphemus, 'come back to me and take my guest-bounty'" "My evil companions let me down—they and an untimely sleep which overcame me." "They sat down where they were and tore the ringlets of hair by the roots from their heads, lamenting. Not that it was any good, the moan they made." Here are a few other flowers of Homeric speech, chosen at random: "we pegged away," "sweet hearts, go slow," "your best suit is," "Odysseus up and spoke," "I lead them a fair dance," "she falls over herself to please" (of Penelope). We did not find, "Say, Poseidon, what's the big idea?" but we almost expected it at any moment. "I might drool on and on," says Odysseus to Alcinous. Yet, amid all these cocktail-bar vulgarisms, "publicly" is spelt "publicly," presumably to give the antique flavour!

These crudities are doubtless deliberate; but even worse are the frequent banalities which seem to be sheer literary ineptitudes. We read of "the one and only," "a two-seater chariot" (which surely must be a clumsy joke?), "the briny deep," "the refreshments provided," and this really shattering bathos: "She (Circe) pressed me to eat, but eating was no pleasure to my heart whose thoughts

\* "The Odyssey of Homer." Translated by T. E. Shaw [Colonel T. E. Lawrence]. (Oxford University Press: London; Humphrey Milford; ros. 6d.)



## THE ART OF PERSIA AND OF ASSOCIATED CULTURES:

PHOTOGRAPHS BY COURTESY OF ARTHUR UPHAM POPE, ASSOCIATE DIRECTOR OF THE INTERNATIONAL



A GOLD PLAQUE DATING FROM THE FIFTH CENTURY B.C.; SHOWING AN AMALGAMATION OF GREEK, PHENICIAN, SCYTHIAN, AND MONGOLIAN MOTIVES: A SUMMARY RECORD OF TRADITIONS AND SYMBOLS FROM MANY COUNTRIES, UNITED IN A PERFECT WORK OF ART.



A SILVER AND SILVER-GILT EWER OF THE SASANIAN PERIOD (SIXTH CENT. A.D.): A POSSESSION OF THE HERMITAGE MUSEUM, WHICH OWNS MORE THAN SEVENTY-FIVE PER CENT. OF THESE MAGNIFICENT SILVER VESSELS STILL EXISTING.



A BACTRIAN SILVER BOWL, WITH A VIVID NATURALISTIC RENDERING IN RELIEF OF HORSES FEEDING: A PIECE SHOWING MORE IRANIAN THAN GREEK FEELING; FROM THE ANCIENT GREEK COLONY OF BACTRIA, IN CENTRAL ASIA.



A FINE GREEK DESIGN OF HEROES AND AMAZONS FIGHTING: ONE OF THE FOURTH-CENTURY BRONZE PLAQUES, OF GREEK WORKMANSHIP, MADE FOR THE USE OF SCYTHIAN CHIEFS OF SOUTH RUSSIA.

FURTHER examples of the treasures soon to be shown in the Hermitage Museum, Leningrad, are illustrated in colours on pages 311 and 312 in this issue. Concerning the Exhibition as a whole, Dr. Upham Pope, Director of the American Institute for Persian Art and Archaeology, and Associate Director of the International Exhibition of Persian Art, furnishes us with the following note: "The forthcoming Exhibition of Persian Art in Leningrad, opening on September 10, promises to rival in both magnificence and importance the great Burlington House Persian Exhibition of 1931," to which it will be a natural complement. It will supplement it, first, by extensive material discovered since then by various archaeological expeditions; and secondly by showing Persian art in relation to the art of those cultures with which it had productive interchanges. In the art of the regions adjoining Persia on the north and east the Russian collections are exceedingly rich. They have perhaps ninety per cent. of the known material, and it is being assembled at Leningrad for the first time, provincial museums even of Siberia contributing their finest

(Continued above.)

## TREASURES FROM THE GREAT EXHIBITION AT LENINGRAD.

EXHIBITION OF PERSIAN ART. (SEE ALSO COLOUR ILLUSTRATIONS OF PAGES 311 AND 312.)



THE EXCEEDINGLY RARE BACTRIAN ART, TO BE FULLY REPRESENTED AT THE LENINGRAD EXHIBITION: A GOLD BOWL OF THE PARTHIAN PERIOD (220 B.C. TO 220 A.D.)—AN IMPORTANT EXAMPLE OF THE AMALGAMATION OF GREEK AND ASIATIC DECORATIVE MOTIVES.



A BRONZE PLAQUE OF THE FOURTH CENTURY B.C., MADE BY GREEK CRAFTSMEN FOR THE SCYTHIAN CHIEFS OF SOUTH RUSSIA: A RELIC OF THE GREAT BIFURKA HARBOUR.

treasures. The Exhibition will provide new insight into the contacts between Iranian art and pre-Hellenic art, as well as Greek art of the Classical period. The little understood contributions of the mysterious Bactrian culture, a Greek colony almost in the heart of Asia, will be elucidated, perhaps for the first time, by the assemblage of practically all the existing material. The Luristan bronzes can be compared for the first time in detail with the affiliated bronzes from the Caucasus and Siberia. The arts of Iranian peoples dwelling beyond the frontier of Persia proper, particularly the Scyths and Sarmathians, will, next to the magnificent Sasanian material, be the most impressive part of the Exhibition. Here again the Russian collections comprise more than four-fifths of the extant material, incomparable in quality as well as in mass, the richest treasure of ancient metal known. The importance of

(Continued below on right.)



A GOLD PLAQUE OF THE SIXTH CENTURY A.D., REPRESENTING THE EXTENSION OF THE IRANIAN CULTURE INTO SIBERIA: A DESIGN OF A PARTY OF TRAVELLERS RESTING UNDER A TREE.



A MILESIAN VASE (SEVENTH CENTURY B.C.): AN ASIATIC ANTECEDENT OF THE GREAT GREEK VASES, BUT RELATED TO EARLY IRANIAN STYLES—FOR EXAMPLE, IN THE LEAPING IBEX, THE SUN SYMBOLS OF THE ROSETTE AND THE SWASTIKA, AND THE SPIRIT OF THE DRAWING.

Seljuq art, which was perhaps first apparent at the London Exhibition, will be another outstanding feature, and the Russian collections, so rich in bronzes of this period, and the magnificent Daghestan stone reliefs, practically unknown outside Russia, will be supplemented by recently discovered Seljuq textiles, as well as the famous Harani silver board. The problems raised by the assemblage of such a mass of significant material will be fully explored by the Third International Congress on Iranian Art, which will assemble at Leningrad and Moscow from September 10 to 18." Dr. Upham Pope adds that important exhibits, for the most part unpublished, are coming from Great Britain, France, Germany, America, and Egypt. We read also, in a preliminary announcement of the Exhibition: "There will be a special exhibition of falsifications, and a number of well-known pieces, the status of which has not yet been settled to the satisfaction of all scholars, will be on exhibition for further study and discussion. . . . The total Exhibition will occupy eighty-four galleries, all of which have been refurnished for this occasion." Delegates are coming to the Congress from sixteen different countries, and the linguistic problems so presented will be solved by a large secretariat commanding all the principal languages.



## PICTORIAL NEWS FROM ABROAD: NOTABLE EVENTS IN VARIOUS LANDS.



THE AIR CRASH NEAR CAIRO IN WHICH THE ITALIAN MINISTER OF PUBLIC WORKS (SIGNOR RAZZA) WAS KILLED: THE WRECKAGE GUARDED BY EGYPTIAN RIFLEMEN.

As briefly noted in our last issue under portraits of two of the victims—Signor Razza, Italian Minister of Public Works, and Baron Franchetti, the explorer—an Italian aeroplane flying from Rome to Eritrea crashed on August 8 in Egypt, and was found a complete wreck some fifteen miles from Cairo. All the seven occupants of the machine had perished. In Rome, on August 19,



VICTIMS OF THE ITALIAN AIR DISASTER IN EGYPT BROUGHT HOME FOR BURIAL IN ROME: FLAG-DRAPED COFFINS BEING LANDED AT NAPLES FROM THE CRUISER "DIAZ."

a State funeral was given to the remains of Signor Razza and five of his companions. A service was held in the Church of San Marco, and afterwards each coffin, covered with the Italian flag, was conveyed on a gun-carriage to the place of interment. Baron Franchetti's body, in accordance with his will, had been taken for burial to Assab, in Eritrea, a few days before.



THE CROWN PRINCE OF SAUDI ARABIA ON A VISIT TO JERUSALEM: THE EMIR SAUD INSPECTING A GUARD OF HONOUR OF THE BERKSHIRES ON HIS ARRIVAL.

The Emir Saud, Crown Prince of Saudi Arabia, arrived in Jerusalem on August 14, and was received at the station by Mr. Hall, the Officer Administering the Government, along with the chief civic officials and a large number of Arabs, including picturesque delegations from neighbouring villages bearing processional banners. In our photograph the Prince is seen inspecting the Guard of Honour provided by the 2nd Battalion, Royal Berkshire Regiment.



FRANCE COMMEMORATES THE MINISTER WHO ESTABLISHED HER NEW EASTERN DEFENCES: THE MONUMENT TO ANDRÉ MAGINOT INAUGURATED BY PRESIDENT LEBRUN.

A monument to the late M. André Maginot, a Verdun hero who afterwards, as Minister of War, established the new line of fortifications along France's eastern frontier, was inaugurated by President Lebrun at Souville Fort, Verdun, on August 18. Among those present were Marshal Pétain, General Weygand, M. André Tardieu, and M. Fabry, present War Minister. The bronze group, by Gaston Broquet, represents Sergeant Maginot being rescued when wounded at Verdun.



"THE JEWS ARE OUR MISFORTUNE": HERR JULIUS STREICHER, THE GERMAN ANTI-SEMITIC LEADER, SPEAKING AFTER LANDING AT THE AERODROME, BERLIN.

The two speakers shown above represent divergent opinions regarding Jews in Germany. Herr Julius Streicher, proprietor of the aggressive anti-semitic periodical "Der Stürmer," and Nazi regional leader of Franconia, arrived in Berlin by air on August 15, and delivered his first speech to a Berlin mass meeting at the Sportpalast. It was described as an anti-Jewish "tirade." He contended that only drastic legislation against race-mixture could prevent the Jews from dominating



"THE SOLUTION OF THE JEWISH QUESTION MUST BE LEFT TO THE STATE": DR. SCHACHT, GOVERNOR OF THE REICHSBANK AND FINANCIAL "DICTATOR," SPEAKING AT KÖNIGSBERG.

Germany, or any other country. One placard on the walls read: "The Jews are our misfortune." —Dr. Schacht took a very different line when opening the East German Fair at Königsberg on August 18. Among other things, he said: "The solution of the Jewish question must be left to the State and not to irregular and sporadic action. . . . There are a few of our contemporaries of whom one is inclined to think, 'Lord, preserve us from our friends.'"



## BERLIN'S RADIO EXHIBITION ABLAZE: FIRE AT A HEIGHT OF 150 FT.



SHOWING THE BURNING RESTAURANT (AT A THIRD OF THE HEIGHT) WHENCE TRAPPED DINERS AND WAITERS WERE RESCUED BY FIREMEN WHO CLIMBED THE GIRDERS: THE 450 FT. WIRELESS TOWER AMID THE FLAMES

The most spectacular fire in Berlin since the burning of the Reichstag broke out at 8.30 p.m. on August 19 in the Radio Exhibition. Three main halls were burnt in an hour, and the damage was estimated at over £500,000. About thirty people were injured—two, it was feared, fatally. An official report stated: "Flames over 150 ft. high soon reached the restaurant of the wireless tower. Visitors and waiters were trapped in it. They could not get down, as the lifts had caught fire. The steel rods and wires of the tower became white-hot and began to bend. The

cries for help from the unfortunate people were heartrending." Some tried to run down the stairs, but were driven back by smoke and flames. The floor and walls were smouldering. Tragedy was averted, just in time, by the heroism of the firemen. Two crawled up the iron girders of the tower and carried a hose into the restaurant, which contained about twenty people. The firemen brought them down one by one, women first, by rope-ladders. Five men visitors and three firemen were taken to hospital. Rebuilding of structures destroyed soon began.



## MORE ITALIAN TROOPS FOR EAST AFRICA: THE DUCE AT BENEVENTO; FAREWELLS; AND SAILINGS.



SIGNOR MUSSOLINI AT BENEVENTO: A RAPTURED WELCOME FOR THE DUCE AS HE ADDRESSED THE CROWD FROM THE BALCONY OF THE PALAZZO DEL GOVERNO.



SIGNOR MUSSOLINI INSPECTING THE "28 OTTOBRE" BLACKSHIRT DIVISION ON THE AERODROME AT BENEVENTO: A ROUSING FAREWELL BEFORE ITS DEPARTURE FOR EAST AFRICA AS ONE OF THE SIX INDEPENDENT BLACKSHIRT DIVISIONS MOBILISED FOR SERVICE THERE.



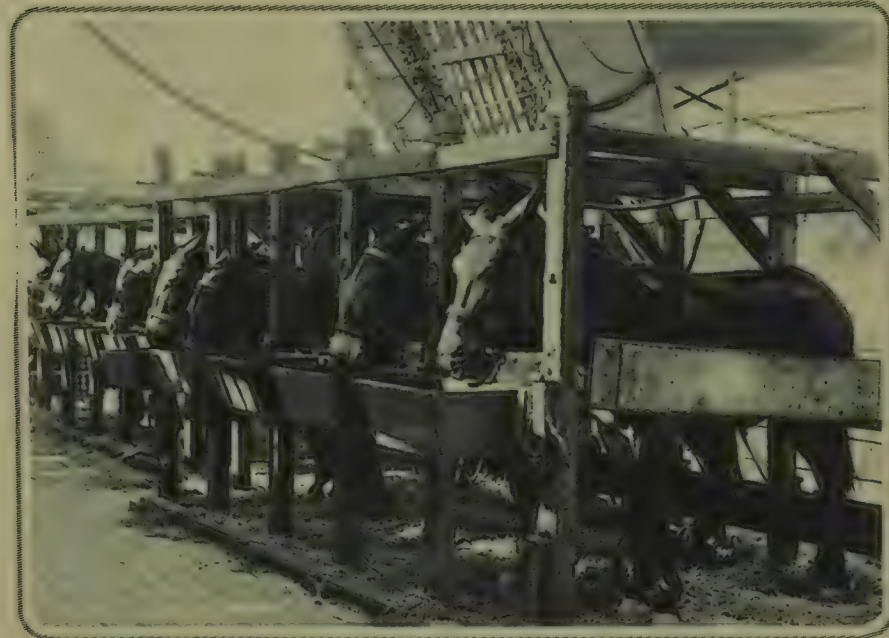
TAKING AFFECTIONATE LEAVE OF HIS WIFE AND CHILDREN: AN ITALIAN SOLDIER ABOUT TO EMBARK ON THE TROOPSHIP "GANGES" AT NAPLES.



A PRIEST BIDDING GOOD-BYE TO HIS SOLDIER BROTHER ON THE QUAYSIDE AT NAPLES—THE WARRIOR BEARING A FULL BURDEN OF WAR EQUIPMENT.



A TYPICAL SCENE AT THE DEPARTURE OF THE "SILA" DIVISION FROM NAPLES ON THE TROOPSHIP "GANGES": A FATHER SAYING GOOD-BYE TO HIS YOUNG SON.



MULES DESTINED FOR EAST AFRICA, WHERE THEIR HARDINESS AND RESISTANCE TO DISEASE MAKE THEM PECULIARLY SUITED FOR SERVICE WITH THE TROOPS: PASSENGERS ABOARD THE "GANGES" WITH THE "SILA" DIVISION.



HEAVY MOTOR-LORRIES LADEN WITH WATER-TANKS BEING TAKEN ABOARD THE "GIANFRANCO" AT NAPLES: AN INTERESTING GLIMPSE OF ITALY'S PREPARATIONS FOR WARFARE IN A TROPICAL CLIMATE.

On August 18, the day on which the Three-Power Conversations in Paris broke down, Signor Mussolini reviewed at Benevento the "28 Ottobre" Blackshirt Division on the eve of its departure for East Africa. The Duce said: "In this hour, solemn for you and decisive for the nation, speeches are to be banned. In your name [the date of the Fascist march on Rome] you have the word of command. You will march, overthrowing every obstacle, to the goal which will be indicated to you. Is this what you want to do?" The Blackshirts answered with a great shout of "Yes," and Signor Mussolini concluded: "The Italian

people will preserve in its great heart this formidable cry." The number of Blackshirt Divisions being sent to Africa is a striking feature of Italian military preparations, for the Militia has never before borne so prominent a part. It is being mobilised independently of the regular army. Meanwhile, troopships continue to sail. The "Ganges," the seventh such vessel to leave Naples inside a week, was heavily laden with war material, and had 2000 troops on board. Among them were Signor Mussolini's two sons, who were given a great welcome by the Italian colony when the ship reached Port Said on August 19.



# ABYSSINIAN WOMEN AND THE CRISIS: A PATRIOTIC DEMONSTRATION.



AN ABYSSINIAN LADY ARRIVING AT A WOMEN'S MEETING AT ADDIS ABABA WITH HER PERSONAL GUARD OF SOLDIERS: ONE OF THOSE WHO ARE RESPONDING TO THE EMPEROR'S APPEAL.



AN ABYSSINIAN GENERAL'S WIFE, WHO, IT IS SAID, WILL FIGHT AT HER HUSBAND'S SIDE IN THE EVENT OF WAR.



THE PRESIDENT OF THE ASSOCIATION OF ABYSSINIAN WOMEN, RECENTLY FOUNDED: A LADY REPUTED TO BE OF GREAT WEALTH.



A HEAD TYPICAL OF ABYSSINIA'S WOMEN-FOLK, WHO ARE ORGANISING THEMSELVES ON PATRIOTIC LINES.



AN ABYSSINIAN NURSE: A MEMBER OF THE RED CROSS SOCIETY RECENTLY INAUGURATED BY THE EMPEROR.



THE MEETING OF WOMEN AT ADDIS ABABA WHICH SUBSCRIBED GENEROUSLY TOWARDS WAR MATERIAL: A SPEAKER ADDRESSING THE ASSEMBLY.



A SIX-YEAR-OLD ABYSSINIAN PRINCESS WHO WAS PRESENT AT THE PATRIOTIC WOMEN'S MEETING IN ADDIS ABABA.



ABYSSINIA FORMS A NATIONAL RED CROSS SOCIETY: WOMEN WHO ASSEMBLED RECENTLY IN THE CAPITAL TO PLEDGE THEIR SERVICES IN CASE OF WAR.



THE MAYORESS OF ADDIS ABABA AT THE PATRIOTIC MEETING, ATTENDED BY THE MOST PROMINENT WOMEN OF THE CITY.

THE women of Abyssinia have made it clear that, in the event of war with Italy, they will rally with enthusiasm to the support of their menfolk. In this they are but responding to the appeal of their Emperor, who, in his strong speech of July 18, called upon "soldiers, traders, farmers, young and old, men and women, to unite in defence of the Fatherland." The Emperor continued: "As before, women will take part in the defence, encourage the soldiers, and tend the wounded." That is their traditional part in Abyssinian warfare. In Addis Ababa a National Red Cross Society has been founded, an Association of Abyssinian Women has been formed, and energetic steps are being taken to co-ordinate the women's activities. On August 1, at the Greek meeting hall, "Olympia," the third of a series of rallies was held for the Ethiopian Red Cross Needlework Guild. Some five hundred Abyssinian ladies were present, and, according to "The Times" report, nearly 33,000 thalers were contributed when a collection was taken at the end of the meeting. It was announced then that the county ladies and women landowners of Western Shoa had already sent in 120,000 thalers for the organisation.



# THE MYSTERIOUS TARI FURORA: THE UNKNOWN LIGHT-SKINNED PEOPLE DISCOVERED IN UNEXPLORED PAPUA.

PHOTOGRAPHS BY ASSISTANT RESIDENT MAGISTRATE J. G. HIDES AND PATROL-OFFICER JAMES O'MALLEY. (COPYRIGHT RESERVED.)



A MEMBER OF THE STRANGE PEOPLE, LIGHT BROWN OF SKIN, BROWN-EYED, AND SHOWING ASIATIC CHARACTERISTICS, DISCOVERED BY THE HIDES PATROL DURING THEIR DARING ADVENTURE INTO UNEXPLORED PAPUA: A MAN OF THE TARI FURORA, STONE ADZE IN HAND, WITH HIS CROP OF SWEET POTATOES GROWN ON RAISED BEDS.



THE FARMHOUSE OF A TARI FURORA FAMILY IN THE PAPUAN "WONDERLAND" IN WHICH THE INDIVIDUAL LIFE IS PREFERRED TO THE COMMUNAL: A GRASS-THATCHED STRUCTURE, BUILT OF WIDE PIECES OF WOOD SLIT INTO SHAPE WITH PRIMITIVE AXES, SET LOW ON THE GROUND, APART FROM ITS NEIGHBOURS AND WITH ITS OWN PATH FROM THE MAIN ROAD, WHICH VISITORS MUST FOLLOW.

As noted under our front-page illustration, Assistant Resident Magistrate J. G. Hides and Patrol-Officer James O'Malley, with native police and carriers, recently returned to Port Moresby after a most adventurous journey during which they discovered, south of Mount Hagen, a hitherto unknown people who call themselves the Tari Furora. The official report of the expedition has just been published in Australia and full details are awaited here. Meantime, we are able to give these photographs, the article on the following page, and a page of photographs of the Waga-Furari, who were encountered later than the Tari Furora—material sent

to us by air mail. The Tari Furora, the most discussed of all the natives seen—in that white men have now been in contact with them for the first time—are described as light-skinned, brown-eyed, short, and showing Asiatic characteristics, and Mr. Hides is firmly of opinion that they are not Papuans. Hence much speculation. They received the intruders with little enthusiasm, but were comparatively friendly, although they refused to supply food. They till a fertile soil and are great believers in afforestation, planting trees in order that they may have wood for the construction of their dwellings, which are well apart from one another, family life,



TARI FURORA WITH MR. J. G. HIDES, WHO FOUND THEM: IN ONE OF THE CULTIVATED AREAS THAT ARE CHARACTERISTIC OF THE NEWLY-DISCOVERED PEOPLE, WHO TILL THE FERTILE LAND AND DRAIN IT, EACH FAMILY LEADING ITS OWN LIFE ON ITS OWN FARM, IGNORANT OF THE COMMUNAL VILLAGE, WHICH IS NON-EXISTENT IN THEIR TERRITORY.



SEEN AS THE PATROL NEARED THE TERRITORY OF THE TARI FURORA, AND NAMED BY THEM: LOOKING DOWN THE RIVER RYAN FROM LANDSLIDE MOUNTAIN (SO CALLED BY THE EXPLORERS)—A PHOTOGRAPH TAKEN AS THE ADVENTUROUS PARTY WERE ABOUT TO ENTER STRANGE TERRITORY IN WHICH THE TARI FURORA RECEIVED THEM WITH A CERTAIN FRIENDLINESS, ALTHOUGH THEY REFUSED THEM FOOD.

rather than communal, being the rule. The men carry bows and arrows, and daggers fashioned from human thigh-bones. Dealing with the several valleys, our article states: "The cultivated areas belonging to each group were well drained, some drains measuring eight feet in depth. The gardens of native foods were well planted, with raised beds, and, in many cases, marked with hibiscus borders. Each area adjoined another, and each area was divided by arches made of wooden slabs, marking the boundary through which, apparently, men of other areas passed at the risk of their lives. Park-like enclosures were used in all sections for

feasts and dancing, when victims were eaten after a successful raid on their nearby neighbours. . . . There was evidence of constant fighting amongst themselves, and it seemed that human life was held very cheap. Except in one or two areas, where they received friendly treatment and plenty of food, the party found the natives of group after group hostile and unfriendly, refusing them food and attacking them from all quarters. They passed through this plentiful country 'a small band of outcasts who stalked along with as much dignity as their weak and stumbling legs would allow.' They reached Kikori on June 19.



## THE DISCOVERY OF THE MYSTERIOUS LIGHT-SKINNED TARI FURORA

AND OTHER PHASES OF THE ADVENTUROUS HIDES' PATROL IN UNEXPLORED PAPUA—FROM THE HEAD-WATERS OF THE STRICKLAND TO THE HEAD-WATERS OF THE PURARI.

Notes made for "The Illustrated London News" by MOLLIE LETT, who interviewed Assistant Resident Magistrate Hides on his return to Port Moresby and received from him the Photographs Reproduced in this Number.

MR. JACK HIDES, Assistant Resident Magistrate, and Mr. J. O'Malley, Patrol-Officer, both of the Magisterial Force of the Territory of Papua, reached Port Moresby, from Kikori, on July 20, having completed what the Lieutenant-Governor of Papua, Sir Hubert Murray, describes as "one of the hardest and most difficult expeditions ever undertaken in any part of the island of New Guinea."

of rice, forty tins of meat, some sugar and tea—and set off over the limestone ridges.

For seven days they struggled over this devastating wilderness at 8000 ft., covering only eleven miles; and, in spite of continually falling rain, there were no streams and no water remained on the surface. Cracks, fissures, and cylindrical holes obstructed their passage, and tore the soles of their boots.

The carriers suffered torments. On the second day, four carriers and two police were disabled. On the seventh day, with no provisions except a few pounds of rice, they gazed down upon a huge series of valleys, thickly populated and cultivated for miles ahead of them.

The party then descended what they named Landslide Mountain, to a swift-flowing stream (the Ryan), and, after

were eaten after a successful raid on their nearby neighbours.

Throughout these valleys, enclosed by high mountain ranges (13,000 ft. and 14,000 ft.), the crowded population seemed divided. There was evidence of constant fighting amongst themselves, and it seemed that human life was held very cheap.

Except in one or two areas, where they received friendly treatment and plenty of food, the party found the natives of group after group hostile and unfriendly, refusing them food and attacking them from all quarters. They passed through this plentiful country "a small band of outcasts who stalked along with as much dignity as their weak and stumbling legs would allow."

Intent on conserving their few remaining pounds of rice for their return journey over the limestone to the east and south, they were forced to exist on mere handfuls of unripe bananas and stringy potatoes (sweet), which were offered to them in derision in exchange for beads and axes.

After leaving the country of the Tari Furora, the light-skinned people, and the country of the Mambu, they came at last upon the head-waters of the Purari on May 5, after first crossing Mount Champion (13,000 ft.; so-named provisionally) at 11,000 ft., where they lost a carrier, who died from cold and exhaustion. They then entered the second series of valleys, and were attacked immediately. The people encountered were the wig-wearing Waga-Furari—people of the valley of the Waga (Upper Purari).

These people tried to tempt the Patrol into stockades, where food was heaped in profusion and where it was evident that preparations were being made for killing and eating them. But they passed through, and, when this treachery failed, the natives came at the explorers with stone axes.

May 13 was their worst day: they were attacked three times on the track and attacked persistently through the afternoon, until they were forced to fire in self-defence. Hundreds of wildly-yelling savages rushed the camp with spears and stone axes. The police were cool throughout the proceedings and undismayed, and not one of them flinched, though the carriers were terrified. Hides took Mount Champion to be the divide between the head-waters of the Purari and the Kikori.

About the end of May, the party began their return journey over the limestone country to the east and south. Here hunger and weakness compelled them to take to rafts at an elevation of 4000 ft. They abandoned rafts owing to cataracts, losing in them their remaining rice, ammunition, boots and tents; and ascended, only to meet further hostile natives. When they entered limestone again, they existed on fungi, palm-cabbage, rats and bandicoots. They erected such shelters as they could in the cold and rain; or slept in holes in the moss-covered rocks at 6000 ft. Four days later they came across the first friendly natives, the Puriumbu tribe, near the Erewa River, a tributary of the Purari. These people had come into contact with the Government before, and could not do enough for the party. They fed, sheltered and carried for them.

Later, travelling south of Mount Murray, the Patrol came across old mining camps on the Erewa, and, finding sago, deemed their worries at an end. They rested for four days, got in touch with more friendly natives—the Bara people—crossed over to the Samberigi-Kikori route, travelled down the Kikori River, and reached the Government station at Kikori on June 19.

"Which is Hides and which is O'Malley?" they were asked when they appeared. Bearded, tattered, torn and emaciated, they were hardly to be recognised.



IN THE MAMBU COUNTRY: A PATCH OF CULTIVATED GROUND WITH A BORDER OF HIBISCUS—A NATIVE POLICEMAN OF THE PATROL IN THE FOREGROUND.

The Patrol led by Mr. Hides crossed from the head-waters of the Strickland River (a tributary of the Fly) to the head-waters of the Purari River, traversing, between these two watersheds, totally unknown and unexplored country—the last slice of Papua to be explored.

Leaving Daru, the western Government station, on Jan. 1, with fourteen police of the armed native constabulary and thirty carriers drawn from natives of the Papuan Gulf, and with eight tons of stores, provisions and equipment, the party set forth in the Government vessel *Vailala*, with the Resident-Magistrate of the Western Division, Mr. Woodward, in charge. He escorted them 380 miles from the mouth of the Fly, up the Strickland to above Lake Murray, where cataracts, whirlpools and currents forced the *Vailala* to turn back on Jan. 10.

Hides and O'Malley, with a Lake Murray guide, then proceeded up-stream in canoes, relaying stores—a terrific task. On Feb. 6 they discovered a river entering the Strickland from the east, which, for reference, Hides called the Rentoul. They turned into the Rentoul, and advanced forty-one miles up-stream, when cataracts forced them to abandon their canoes and, to destroy them in order that they might not tempt carriers to desert. One canoe was sent back to Daru with two sick carriers and four police, leaving the party with ten police and twenty-eight carriers.

On their way up from the Rentoul (4750 ft.), the party encountered a large semi-nomadic population, spread over a vast area of undulating jungle-land. The natives were nervous and shy, and attacked in small parties; but were easily frightened off without damage to either side. A loud whistle speedily sent the small bands of threatening warriors under cover.

The explorers proceeded, in a north-easterly direction, past small cleared areas, upon which, with stone axes, the natives had, with difficulty, raised banana and sugar-cane crops. Avoiding a gigantic precipice—a huge wall of rock, ten or twelve miles in length, with a sheer drop of over a mile, they relayed their stores over a vast plateau of grasslands flanked by huge mountain ranges, travelling north-east for forty-five days, until they faced the limestone barrier, which towered above them. Here, on April 5, with their carriers already worn out with fatigue, they dumped half their stores—leaving only twenty-eight loads

crossing this, entered the valley, or series of valleys, through which they were to travel for five weeks with hordes of hostile natives attacking them.

In these densely populated and intensively cultivated valleys, extending for over a hundred miles ahead of them, they found no definite villages; each family had its own cultivated land, in which lay rounded, compact, grass-thatched dwellings built on the ground.

The cultivated areas belonging to each group were well drained, some drains measuring 8 ft. in depth. The gardens of native foods were well planted, with raised beds, and, in many cases, marked with hibiscus borders. Each area adjoined another, and each area was divided by arches made of wooden slabs, marking the boundary through which, apparently, men of other areas passed at the risk of their lives. Park-like enclosures were used in all sections for feasts and dancing, when victims



SEEN BEFORE MOUNT CHAMPION WAS CROSSED: NATIVES OF THE TABLE-LAND EAST OF THE MOUNTAIN.

Mount Champion (13,000 ft.) was so-named provisionally by the Patrol, who crossed it at an elevation of 11,000 ft. There they lost a carrier, who died from cold and exhaustion.



# MET AFTER THE UNKNOWN TARI FURORA: THE HOSTILE, BEWIGGED, AND BEARDED WAGA FURARI.



MR. J. G. HIDES WITH WAGA FURARI, OF THE VALLEY OF THE WAGA (UPPER PURARI): MEN OF A PEOPLE WHO SOUGHT TO TEMPT THE PARTY INTO A STOCKADE "BAITED" WITH FOOD, EVIDENTLY WITH THE IDEA OF KILLING AND EATING THEM.



WEARING A WIG OF HUMAN HAIR: AN IUMBURAVE NATIVE OF THE HEAD-WATERS OF THE PURARI FAVOURING THE FORM OF HEAD-DESS WORN BY THE WAGA FURARI.



CUITIVATION AS PRACTISED BY THE WAGA FURARI, OF THE UPPER PURARI: PARK-LIKE ENCLOSURES, SURROUNDED BY CULTIVATED PATCHES, USED FOR CANNIBAL FEASTS AND DANCING!



WIG-WEARING, BEARDED—AND TREACHEROUS: MEN OF THE WAGA FURARI, A PEOPLE WHO ATTACKED THE PATROL PERSISTENTLY, RUSHING THE CAMP WITH STONE AXES AND SPEARS.

AS noted in the article on the opposite page, the Waga Furari proved themselves both treacherous and bloodthirsty. "These people tried to tempt the Patrol into stockades, where food was heaped in profusion and where it was evident that preparations were being made for killing and eating them. But they passed through, and, when this treachery failed, the natives came at the explorers with stone axes. May 13 was their worst day: they were attacked three times on the track and attacked persistently through the afternoon, until they were forced to fire in self-defence. Hundreds of wildly-yelling savages rushed the camp with spears and stone axes." They were encountered after the Patrol had left the country of the Tari Furora and the country of the Mambu; had crossed Mount Champion; had reached the head-waters of the Purari; and had entered the second series of valleys. And, as has been seen, they gave their visitors several bad quarters of an hour. The native police were cool and courageous. The same cannot be said of the carriers as a whole: they were terrified, which is not particularly surprising, for they must have known their opponents' reputation only too well!



WAGA FURARI TYPES: WARRIORS, WEARING WIGS OF HUMAN HAIR, OF A PEOPLE WHO SHOWED THEMSELVES TREACHEROUS AND PERSISTENT IN ATTACK, HARASSING THE PATROL, WHO HAD TO FIRE ON THEM IN SELF-DEFENCE.



## A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.



THE FINAL ENGLAND-SOUTH AFRICA TEST MATCH, AT THE OVAL: THE END OF BRUCE MITCHELL'S FIRST INNINGS, IN WHICH HE MADE 128, SOUTH AFRICA'S HIGHEST SCORE.

The final Test Match between England and South Africa opened at the Oval on August 17. England won the toss, but sent South Africa in to bat, a decision which caused some surprise and much controversy, in view of the fine condition of the wicket. South Africa proceeded to knock up 476. Bruce Mitchell made top score, with 128; but Dalton's 117 was at least as fine a performance. On the third day England declared at 534 for 6. The best England score was made by Leyland, with 161. South Africa began their second innings after lunch on the third day, and made 287 for 6 before the match ended as a draw. Thus South Africa won the Test "rubber," having won one match and drawn the rest.



LEYLAND OUT AFTER HIS SPLENDID INNINGS OF 161: ENGLAND'S TOP SCORER IN THE LAST TEST MATCH STUMPED BY CAMERON ON THE THIRD DAY.



THE ROYAL MARINES 'ARRIVE IN LONDON TO TAKE OVER GUARD DUTY AT THE PALACES: THE BATTALION PHOTOGRAPHED AS IT LEFT WATERLOO STATION.

For the first time in their history of 270 years, the Royal Marines are taking over the duty of mounting the guard at the Royal Palaces. The Battalion selected to relieve the Guards of this duty reached Waterloo from Portsmouth on August 17. Crowds of holiday-makers watched their arrival and admired the smartness with which they marched off. Their drum-major attracted great attention, tossing his stick up to astonishing heights and catching it.



THE CAR IN WHICH SIR BASIL BLACKETT RECEIVED HIS FATAL INJURIES WHEN IT WAS STRUCK BROADSIDE-ON BY A TRAIN: A PHOTOGRAPH SHOWING THE WRECK.

Sir Basil Blackett, the financial expert and a director of the Bank of England, died at Marburg Hospital on August 15, from injuries he received when his motor-car was struck by a goods train at a level-crossing at Allendorf, Upper Hesse. He was on his way to Heidelberg to lecture at the University. Sir Basil had found the main road blocked on account of repairs, and drove along a narrow by-road over a level-crossing. An obituary memoir of him will be found on our Personal Page.



THE LAST SERVICE AT MARDALE CHURCH—SHORTLY TO BE SUBMERGED OWING TO A WATER-SUPPLY SCHEME: THE CROWD LISTENING TO THE RELAY FROM THE CHURCH.

The last service at Mardale church was held on August 18, and was attended by a large number of visitors, as well as by local residents. About 2000 people heard the relay of the service on the knoll at the side of the church. Mardale church is to be submerged by the conversion of Haweswater into a water-supply for Manchester. Various plans have been suggested for the disposal of the Mardale memorials and relics, the most promising being, apparently, their transference to the not too-distant church of Keld.



THE WOKEY HOLE BROADCAST: THE COSTUME IN WHICH MR. BALCOMBE AND MRS. POWELL PENETRATED HITHERTO UNEXPLORED CAVES ON THE UNDERGROUND RIVER.

Mr. Graham Balcombe and Mrs. Powell, two members of a Mendip Nature Research Society, penetrated 600 ft. underground into the famous caves of Wookey Hole on August 17. They wore specially made diving-suits and wandered for hours along the underground bed of the River Axe, successfully entering a series of caverns never before visited. Mr. Balcombe broadcast a description of his experience from a microphone fitted inside his helmet. Our photograph was taken at a rehearsal for the broadcast.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE LARGEST BRITISH SHIP LAUNCHED SINCE THE "QUEEN MARY":  
THE 25,000-TON UNION CASTLE MOTOR-VESSEL "STIRLING CASTLE."

The "Stirling Castle," the first of the two Union Castle mail, passenger, and cargo motor-vessels now under construction by Messrs. Harland and Wolff, was launched at Belfast on August 15. She has a gross tonnage of about 25,000 and an overall length of 725 feet. The ship is to have one funnel only. She is built on modern lines, with curved rounded stem and cruiser stern.



BOO-BOO, THE "ZOO'S" CHIMPANZEE, WHEN SHE WAS THE SIZE  
OF JUBILEE, HER DAUGHTER, IN WEST AFRICA.



AN EFFECT OF ILLUMINATION AT SAN FRANCISCO: THE GREAT NEW BRIDGE  
TO OAKLAND LIT UP WHILE THE BUILDERS WORKED NIGHT SHIFTS.

The following description of the above photograph has been sent us: San Francisco Bridge is seen illuminated for the night shifts working on its construction. It is claimed to be the world's greatest bridge, and should be finished late in 1936. The photograph was taken from San Francisco and shows the huge concrete piers (those in the foreground being illuminated) of the section of the bridge running to Yerba Buena Island in the bay.



"THE BLACK TERROR OF THE THAMES": A BLACK SWAN WHICH HAS APPEARED  
AT WINDSOR AND TERRORISED ITS WHITE BRETHREN.

A black swan which has appeared on the Thames at Windsor has driven off all the white swans from its favourite haunt, killed a duck, and damaged a dog. It is seen here chasing Methuselah, the "uncrowned king" of swans at Windsor. The ownership of the black swan is disputed, and, when we went to press, had not been settled. Mr. G. Tyrwhitt-Drake thought it was one called "Kid Lewis," which had escaped from his "zoo." It was also claimed by the Vintners' Company.



A REUNION AT THE "ZOO": BOO-BOO RECOGNISES HER FORMER OWNER, MRS. FLORENCE GRAHAM,  
ALTHOUGH SHE HAD NOT SEEN HER FOR A LONG TIME.

A touching reunion occurred at the "Zoo" on August 15, when Boo-Boo and her young daughter Jubilee were visited by Mrs. Florence Graham, Boo-Boo's original owner in West Africa. Mrs. Graham had been out of London for a long while, and it was the first time she had ever seen Jubilee. There was no doubt that Boo-Boo recognised her. She belonged to Mrs. Graham for four years. She was found nine years ago in the jungle beside the dead body of her mother, and was then only a month or two old. Our left-hand photograph shows her in early life.



EFFECTIVE ILLUMINATIONS AT SOUTHEND: A VIEW OF THE PIER AT NIGHT, WITH  
THE ILLUMINATED FRONT BEHIND IT; AT THE BEGINNING OF CARNIVAL WEEK.

Carnival Week at Southend opened on August 19 with more attractions than ever. In the evening, the autumn scheme of illuminations, costing some £20,000, was switched on by Sir Harry Brittain. Trees and shrubs, cliff gardens, fountains, arches, and other objects were floodlit in colour; while the shrubbery was made into a "Never-Never Land," appealing particularly to children. Other new features include a windmill and a lighthouse, both internally lit.





## THE WORLD OF SCIENCE.



### CONCERNING JELLY-FISH: STINGING AND HARMLESS SPECIES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE of my correspondents, about to take a holiday in Cornwall, has just written to ask me whether it is true that those who bathe from a boat, instead of the shore, run a grave risk from the stings of jelly-fish. She is evidently perturbed by this possibility, though needlessly so, for there are only three species whose stinging batteries are sufficiently powerful to penetrate the more delicate parts of the human skin. And the sting is rarely more powerful than a nettle-sting, though the pain may persist for some hours.

One of these, *Chrysaora*, has tentacles 20 yards long. It may be recognised by its pale, milky-blue disc and numerous reddish stripes, seen in Fig. 1. The tentacles trail out from the edge of the constantly pulsating "umbrella" like long, though almost invisible, streamers. *Cyanea* is another to be avoided. *Rhizostoma*, sometimes found in our waters in the autumn, is, like *Aurelia*, harmless. *Aurelia* may measure as much as 1 ft. across the "umbrella," and is generally abundant in August. It has no long tentacles, and may further be distinguished by the four purple horse-shoe loops on the "umbrella." Since all these creatures are easily seen on the surface of the water, the swimmer can take care to avoid them, and thus run no risks.

A jelly-fish stranded on the beach is not worth looking at twice. But seen from a boat, or in a rock-

drawn up into the stomach within the "umbrella." These fringes, in *Chrysaora*, are more than a foot long.

One species — *Pelagia phosphora* — glows at night with a phosphorescent fire, furnishing an impressive and singularly beautiful sight for those who have the good fortune to be afloat when these creatures are abroad. Ocean travellers tell us that, on occasions, myriads may be seen thus illuminated, extending in a long line for several miles. But they are never seen in such numbers in our waters. This, however, is not the only species which can afford us entertainment after this sort.

Inasmuch as the "triggers" of the stinging-cells are extremely sensitive to the slightest touch, it is somewhat surprising to find that some species of fishes, in their early stages of growth, habitually shelter under the "umbrellas" even of the most formidably armed jelly-fish. Young whiting, for example, shelter under the beautiful blue *Cyanea capillata*; young horse-mackerel, as many as a hundred together, under the giant jelly-fish *Rhizostoma pulmo*. They may be seen hovering round their protector, and on the slightest alarm to dart into the "sub-umbrella" cavity, and even to seek shelter within the cavities of the body known as the "genital-pits"! A small crustacean also finds protection here, and numbers of them may be seen running about on the top of the "umbrella" as it sways in the sea, or darting down to take shelter underneath when alarmed. How do they contrive to avoid the harpoons of these living death-traps as they enter and leave at their pleasure? Surely they live charmed lives! The giant jelly-fish—our only species with a common name—is our largest species, and may measure as much as 2 ft. across and 4 ft. long. Generally of a pale-yellow colour, with a band of purple round the edge of the "umbrella," some are greenish-blue with a red band.

The life-histories of our jelly-fishes reveal some surprising happenings; but I have space in this essay for no more than a brief outline of one or two. Let me take first that of *Aurelia*. The embryo leaves the egg as a tiny, free-swimming body, propelled by the waving movements of minute, hair-like threads, known as "cilia." Presently it comes to rest on the sea-floor, and proceeds to form what may be likened to a series of saucers, attached to one another by a stalk running through the centre of each. The edge of each saucer develops tentacles, whose function is to seize food. As growth proceeds, the first-formed "saucers" are thrust up, and, attaining to their full size, break off from the stem, turn upside-down, and swim away as young jelly-fish. The general form of such a colony of individuals, at this stage, is shown in Fig. 2. By way of contrast, we have the strange history of what are known as sea-firs, so commonly found cast up on the shore during the summer holidays. They are always regarded as "sea-weeds." As a matter of fact, they are the hard skeletons of what was once a colony of animals. Examine one of these branching stems with a lens, and you will find that their branches bear innumerable empty pockets, set close together along the branches. Each was once occupied by a little body, like a tiny sea-anemone, with waving tentacles. These were the "nutritive persons" of the colony. Their function was to provide food, each contributing its share to the common store. But presently other bodies are formed, which live in closed chambers and draw their nourishment

from the common food-store. These are the "reproductive persons." In due course they become mature, and escape from the walls of their prison in the form of tiny jelly-fish. When these have attained maturity, they develop eggs, which give rise to the "planula stage," and so start a new generation. Here we have a case of what is known as an "alternation of generations"—a fixed asexual and a free-swimming sexual generation.

Cast up on the beach there will often be found thousands of the tiny jelly-fish known as "sea-gooseberries," for this is about the measure of their size and shape. One species—*Beroë*—has an oblong, the other—*Pleurobrachia*—a rather pear-shaped, body. They are not closely related to the true jelly-fish, but, like them, have a transparent body. They look, indeed, like tiny balls of glass; and seen swimming in the water, they glow with rainbow hues. This is due to the display of colour formed by breaking up the light falling on eight rows of tiny "paddles," known as the "comb-plates," running the whole length of the body from pole to pole. By their constant beating movements they propel the body through the water. *Beroë* is further provided with two very long tentacles, which trail like streamers as the body moves. At need, they can be withdrawn completely into a special cavity. But they do not bear stinging-cells, and they develop direct from the egg into "jelly-fish."



2. AN EARLY STAGE IN THE LIFE-HISTORY OF A JELLY-FISH: THE "HYDRA-TUBA" OF *AURELIA* (A COMMON SPECIES), FORMED BY A NUMBER OF POLYPS, ATTACHED TO A STALK, WHICH, AS THEY MATURE, BREAK AWAY AND FLOAT OFF AS YOUNG JELLY-FISH. (HIGHLY MAGNIFIED.)



3. A LUMINOUS JELLY-FISH: *PELAGIA NOCTILUCA*, WHICH EMITS A BRILLIANT LIGHT AT NIGHT; AND IS OCCASIONALLY TO BE FOUND IN OUR WATERS.

1. *CHRYSAORA*: A JELLY-FISH FREQUENTLY FOUND IN CONSIDERABLE NUMBERS OFF THE DEVONSHIRE COAST IN SUMMER, WITH TENTACLES THAT MAY TRAIL FOR A DISTANCE OF TWENTY YARDS, AND AN "UMBRELLA" WHICH MAY BE A FOOT ACROSS.

pool, they are singularly beautiful creatures, transparent as glass, and pulsating like an umbrella being rapidly opened and closed. They drift, rather than swim, with the current. The tentacles which, in all species, hang like the fringe of the old-fashioned "parasol," serve for the capture of prey, being armed with myriads of "stinging-cells," delicate, barbed threads, carried coiled up in a little cell furnished with a projecting "trigger." As soon as this comes into contact with any solid body, the weapon flashes out and injects its poison. Some feed on small fishes and crustacea, some on other jelly-fishes. The victims are instantly paralysed and carried up to the stump-like handle of the umbrella, at the end of which is the mouth. In some species, this "manubrium," as it is called, splits up into twisted, ribbon-like fringes, forming grasping lips to facilitate the seizure of the wretched victims, which are gradually



# WILL THIS BE THE AEROPLANE FOR THE MILLION? THE "FLYING FLEA."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY THE AIR LEAGUE OF THE BRITISH EMPIRE AND MESSRS. E. G. PERMAN AND CO., 24, BROWNLOW MEWS, W.C.1.



## THE "FLYING FLEA" AND ITS COMPONENT PARTS: A SIMPLE LITTLE AIRCRAFT THAT ANY AMATEUR CARPENTER CAN BUILD.

A Frenchman, M. Henri Mignet, has evolved and constructed a very remarkable little aeroplane called the "Flying Flea," which, being easy to build, is receiving considerable attention. No fewer than 400 amateurs in France are busy making their own 'planes of this type, and, also, a number are under construction in England, where M. Mignet recently arrived to give demonstration flights. He crossed the Channel, from St. Inglevert to Lympne, in his own "Flying Flea," in 52 minutes. The "Flying Flea" is so simply designed that any amateur carpenter can build it, and now numerous firms in this country are supplying the "bits and pieces" all ready for assembly. For instance, Messrs. Perman and Co., who are at present building two of these machines, are prepared to supply all the necessary wood cut to shape and marked, all the metal fittings, wheels and

tyres, elastic cord, fabric, nails, glue, and screws for about £30; so that all one has to do is to assemble. The engine and air-screw (new) cost another £45 to £60. Naturally, if one cares to fashion the wood and make the fittings oneself, the cost is very considerably less. The fact remains that here is a little aeroplane, built on very simple and revolutionary lines, which, it is claimed, is both easy and safe to fly, and brings flying within the means of thousands of young men in this country. In these illustrations we have only attempted to give some idea of how simple is the construction of the "Pou du Ciel," as it is called in French. M. Mignet's book giving full details how to construct this little flying machine has now been translated into English and can be purchased from the translators, the Air League of the British Empire, 19, Berkeley Street, W.1.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE BREAKDOWN OF THE THREE POWER CONVERSATIONS ON ABYSSINIA: MR. EDEN SAYING GOOD-BYE TO BARON ALOISI.

Baron Aloisi, the Italian delegate to the Three Power Conversations on Abyssinia, arrived in Paris on August 15. On the 16th the conversations were held up by his reluctance to make a full statement of Italian claims. On August 18, a reply was received from Rome to proposals for a settlement put forward by M. Laval and Mr. Anthony Eden, but this was not of such a nature as to encourage the continuation of the conversations.



M. HENRI MIGNET: INVENTOR OF THE "FLYING FLEA," THE MIDGET AEROPLANE.

M. Mignet is the inventor of the "Flying Flea," the world's smallest aeroplane, which is diagrammatically illustrated in a drawing by our special artist on page 327 of this issue. The little aeroplane has been piloted across the Channel by its inventor, who flew from St. Inglevert to Lympne in 52 minutes on August 13. Since then he has demonstrated in England.



THE DEATH OF A GREAT FINANCIAL EXPERT: THE LATE SIR BASIL BLACKETT.

Sir Basil Blackett, the great financial expert, and a director of the Bank of England, died after a motoring accident in Germany, on August 15. He acted as the representative of the British Treasury in the U.S.A. from 1917-19. He was Controller of Finance at the Treasury from 1919 to 1922, when he entered the Viceroy's Council as Finance Member.



SIR ALEXANDER HORE-RUTHVEN, THE NEW GOVERNOR-GENERAL OF AUSTRALIA.

Sir Alexander Hore-Ruthven was appointed Governor-General of Australia on August 18, in succession to Sir Isaac A. Isaacs. He was formerly Governor of New South Wales. Sir Alexander won the V.C. in the Sudan, in 1898; and he served in France and Gallipoli. He was most popular as Governor of South Australia.



THE DEATH OF THE B.B.C. CHAIRMAN: THE LATE VISCOUNT BRIDGEMAN.

Viscount Bridgeman, Chairman of the B.B.C., died on August 14; aged seventy. He became M.P. for Oswestry in 1906, and sat for that division without a break until 1929. He became First Secretary of the Mines Department in 1920; Home Secretary in 1922; and First Lord of the Admiralty in 1924.



THE PASSING OF MR. WILEY POST: THE FAMOUS AMERICAN AIRMAN (HERE SEEN WITH HIS WIFE).

Mr. Wiley Post, the famous American airman, was killed, with Mr. Will Rogers, when their aeroplane crashed in Alaska on August 15. Mr. Wiley Post had planned a flight to Moscow. Mrs. Post, who had flown with her husband from San Francisco, had remained at Seattle; and it was there Will Rogers joined Mr. Post. Mr. Wiley Post is, of course, remembered for his famous flights round the world in 1931 and 1933. Lately he had been engaged in experiments in stratospheric flight.



A GREAT PRISON REFORMER DEAD: THE LATE SIR E. RUGGLES-BRISE.

Sir Evelyn Ruggles-Brise, the great authority on prison administration, died on August 18; aged seventy-seven. His name will always be associated with numerous legislative and administrative changes in the treatment of criminals, especially the Borstal system and the method of preventive detention.



SIR GEOFFREY WHISKARD: THE FIRST U.K. HIGH COMMISSIONER TO AUSTRALIA.

It was announced on August 14 that Sir Geoffrey Whiskard had been appointed to the new post of High Commissioner for the United Kingdom in Australia. Sir Geoffrey has been an Assistant Under-Secretary of State in the Dominions Office since 1930. He entered the Home Office in 1911, and was transferred to the Colonial Office in 1922. The new post is the third post of High Commissioner to Dominion capitals that the United Kingdom has created. Sir Geoffrey Whiskard married Miss Cynthia Whitlock Reeves in 1915.



WIFE OF THE FIRST U.K. HIGH COMMISSIONER TO AUSTRALIA: LADY WHISKARD.



THE PASSING OF A GREAT AMERICAN HUMORIST: THE LATE MR. WILL ROGERS.

Mr. Will Rogers, the famous American humorist, was killed with Mr. Wiley Post, when their aeroplane crashed in Alaska on August 15. He was best known in England as a screen comedian; but in the U.S.A. his newspaper writing had an enormous public. The films he appeared in included "So This is London," and "State Fair."



# The Story of Fidgety Philip

Another Extract from THE GUINNESS STRUWWELPETER

or Pretty Stories and Funny Pictures



Fidgety Phil  
He wouldn't sit still;  
He grumbled,  
And mumbled,  
And then, I declare,  
Flew into a temper  
And tilted his chair—  
"Philip! What's the matter now?"  
"No good kicking up a row,"  
Philip answered (oh, how rude!)  
"I've no appetite for food;  
Dinners such as Mother serves  
Simply get upon my nerves!"

Poor Mamma was most distressed—  
"Well, I'm sure I do my best!"  
But Papa said, "Fiddle-sticks!  
Let me deal with Philip's tricks;  
I know what will soon put right  
Both his nerves and appetite."

On the morrow, sure as fate,  
A Guinness stood by Philip's plate.  
Tempted by its creamy head,  
Philip drank it up, and said,  
"If each day I could but get a  
Glass of *this*, I'd soon be better.  
For a month, dear parents, pray  
Give me Guinness every day!"

\* \* \*



Now how's Philip, how is he?  
Simply flourishing, you see!  
What a gratifying sight  
To see so keen an appetite!  
As for "nerves," the very word  
Seems to Philip quite absurd.  
His Papa and his Mamma  
Look at him, and say, "Aha!  
Now you see your elders knew  
What was really good for you!"





She has found that there is one cigarette which is completely enjoyable on all occasions, and which does not affect her throat—CRAVEN 'A,' perfect in flavour, unvarying in quality.



# CRAVEN "A"

*Made specially to  
prevent sore throats*

10 for 6d. \* 20 for 1/-



## BOOKS OF THE DAY.

IN the course of a late-Victorian classical education, I spent a good many years in studying the so-called "dead languages" and ancient history, with the natural result that I became more interested in them than in the world around me, except in so far as it affected my personal pursuits. That was not an uncommon experience, of course, among classical students. We did not then associate the dead past with the living present, but regarded them as two separate worlds. I have since come to perceive, however, that the past is not half so dead as we supposed, but bears more or less directly, not only on subsequent history, but even on that day-to-day history that is continuously in the making. So, if ever I get time to return to Greek and Latin literature, I shall approach it from a very different point of view, disregarding grammar and syntax and seeking only the human interest.

Along with a decline in the importance allotted to classics in education, there has grown up a wider general interest in the birth of European culture, stimulated, no doubt, by archaeological discovery. Many people with little Latin and less Greek have become anxious to learn what manner of men they were who spoke those now defunct languages, once very much alive, and many books have been written of late years to satisfy their curiosity. As an ideal interpreter of classical antiquity to the modern mind, one writer in particular stands out above the rest—the author of "THE ANCIENT WORLD." A Beginning. By T. R. Glover. With eight Plates, Text-Figures, and six Maps (Cambridge University Press; 7s. 6d.). Here the Public Orator of Cambridge has made a valuable addition to his already long list of works inspired by a kindred purpose, and including one ("Horace, a Return to Allegiance") specially to be remembered in this year of the Roman poet's bi-millenary. I rather feel that I ought to review Dr. Glover's new book in the style of those felicitous Latin eulogies with which he has presented so many and diverse celebrities for an honorary degree, but, alas! my Latin is nowadays a trifle rusty. Instead I will fall back on a Horatian phrase, which, being quoted by a fellow-Johnian, may recall that I share with him memories of old (but not unhappy), far-off things that occurred beside the banks of Cam, *Consule Planco*.

Dr. Glover's book might be described as a brilliant historical survey of a long and supremely interesting period, from the days of Minos and Homer to those of Constantine. Such a description would be true enough, but not complete, for the book is far more than a mere outline of events. It brings out, for one thing, the immeasurable debt of the modern to the ancient world, for Greek thought, poetry, and art, and for Roman justice. My dominant impression of the work, however—one which I think the author wished to produce—is that it makes the reader intensely inquisitive about historical cause and effect, anxious to read history for himself and discover his own solutions to his problems. The author's questionnaire is too long to give here, but it may be noted that he stresses the close relation of history to geography, physical conditions, and trade movements. One typical question that he propounds is: "When small states are linked up into big states, like the seven Saxon Kingdoms into England, is it a good or bad thing? Does it mean more peace or worse wars? . . . We shall see in these pages something about slavery, coinage, and Christianity—very different things, no doubt, but behind each of them lies an idea. Can we tell what that idea is, or see at all clearly how far it made life different for those who held it?" Later on, in a chapter on the Gospels, this enquiring spirit (septicism in the true sense of the word) is exemplified in a striking comparison. "Socrates was famous for making men define their thought and be clear in their minds as to what they are saying. Similarly, it is noted how apt Jesus is to use a question to make men think."

Present-day readers will also appreciate the fact that Dr. Glover draws frequent analogies between ancient and modern problems (incidentally he endorses the statement that all history is one). In matters of government and international relations he evinces a tendency to imperialism. He is enthusiastic, for instance, about the dream of Alexander ("the most wonderful man who ever lived," he calls him) to reconcile East and West and found a world kingdom; and also about the achievements of Julius Caesar and Augustus in establishing the *Pax Romana*. More than once Dr. Glover points out what an immense amount of local warfare and misery has been prevented by the ordered rule of an empire. Both these phases of the book—the modern allusions and the imperialistic standpoint—are illustrated

in a passage on the Athenian hegemony that followed the great deliverance of Greece from the Persian invader. "Few," we read, "who were on London streets at mid-morning, 11 November, 1918, will ever forget what they felt when the clocks chimed out eleven, and the maroons told us the Armistice was signed and the war was over . . . it was a new world. And so it was now for the Greeks. Salamis and Plataea!—then the Persian menace was gone, and Greece could breathe again! The years that followed did not bring what was expected. . . . From now onward all the quarrels of the Greeks turn on this one issue—federation, unity, a central control, or the old ideal of autonomy, every city *autopolitan* . . . and on the issue akin to it, that must inevitably arise, who shall have the central control—Athens, Sparta, Thebes, Macedon? . . .

various kingdoms, "laid the foundations of the universal intellectual dominion of Greece, an incalculable blessing. They threw open the whole world to Greek ideas, and made the Greek language universal." It is interesting to contrast this ancient pre-eminence of Macedon with the present condition of that country, as indicated, for example, in a new volume of the Official History of the Great War—"MILITARY OPERATIONS IN MACEDONIA." From the Spring of 1917 to the end of the War. Compiled by Captain Cyril Falls. With Maps by Major A. F. Becke (H.M. Stationery Office; 12s. 6d.; case of maps; 5s. 6d. extra). This volume completes the record of the British campaign in Macedonia, which the first volume carried to the Allied offensive of May 1917. The bulk of the new work is devoted to the final fortnight which ended with the surrender of Bulgaria. The story is of deep interest, if only because the public knew comparatively little of the Salonika campaign, and the effect of its victorious conclusion on the war as a whole, as the author makes very clear, has never hitherto been properly appreciated.

Since the war a great impetus has been given to archaeological research in Asia by the remarkable discoveries at Mohenjo-daro and Harappa in the Indus Valley, which carried Indian pre-history back to about 3000 B.C., and revealed new links between the early culture on these sites and those in Mesopotamia. Our readers, who have had opportunities for studying the Indian discoveries, as described in our pages by Sir John Marshall, will be glad to have the story told anew in a compact little book, "THE INDUS CIVILIZATION." By Ernest Mackay. With 16 Plates (Lovat Dickson; 6s.). Mr. Mackay, it may be recalled, conducted the excavations at Mohenjo-daro for six years, and he describes the objects found in meticulous detail.

In a companion volume—"TELL EL-AMARNA." By J. D. S. Pendlebury, Director of the Egypt Exploration Society's excavations there. With eight Plates (Lovat Dickson; 6s.)—we get a lively account of the unique Egyptian site where the Heretic Pharaoh, Akhenaten, built his new capital and founded his new monotheistic religion, both destined to be short-lived. The story of Tell el-Amarna has a strong human interest with an element of romance, to which the author does full justice. He has much to tell, of course, about Tutankhamen, who began his reign there after Akhenaten's death; about the beautiful Queen Nefertiti, and about the famous clay tablets known as the Tell el-Amarna Letters, with the deplorable circumstances of their partial destruction after their discovery.

Mr. Pendlebury dwells on the long association between ancient Egypt and Crete, and the Minoan influence on Egyptian art in Akhenaten's time. "Perhaps," he suggests, "Akhenaten had a Minoan tutor!" This brings me to a noteworthy effort in poetic drama—"KING MINOS OF KNOSSOS." By B. Cyril Windeler (Oxford University Press and Humphrey Milford). The poet has appropriately dedicated his work to Sir Arthur Evans, with whose approval, he mentions, it has been published, and he embodies Sir Arthur's conclusion (stated in the recently issued Vol. IV. of "The Palace of Minos") that the final destruction of Knossos was due to earthquake. The verse is of fine quality, and the dramatic situations are impressive. How far the incidents, and the characters other than Minos himself, have any foundation in fact, I see nothing in the book to show.

Finally, I must refer briefly to another publication of antiquarian interest; an erudite monograph describing prehistoric remains near St. Malo—"THE TRESSÉ IRON-AGE MEGALITHIC MONUMENTS." (Sir Robert Mond's Excavation.) Its Quadruple Sculptured Breasts and their Relation to the Mother-Goddess Cosmic Cult. By V. C. C. Collum. With thirty-five Plates and fourteen Text-Figures, including Plans and Diagrams (Oxford University Press and Humphrey Milford; 10s. 6d.). Besides her detailed account of the excavation and the other objects found with the burial, the author supplies a long and elaborate essay on the symbolism of the sculptured multiple breasts ("unique among surviving megalithic monuments in Europe"), ranging in her inquiry over a wide field of legend, tradition, and parallels in other lands, among them seals from Mohenjo-daro. The constant accumulation of such links between far-distant sites would seem to suggest that all archaeology, like all history, is one. C. E. B.



THE RECONDITIONING OF COTTAGES IN RURAL DISTRICTS, WORK WHICH IS FACILITATED BY A NEW ACT OF PARLIAMENT: A PAIR OF DILAPIDATED OLD COTTAGES KNOWN AS "NINE CHIMNEYS," BALSHAM, BEFORE RECONDITIONING.



"NINE CHIMNEYS," BALSHAM, AFTER RECONDITIONING: A VIEW SHOWING THE CHIMNEYS REBUILT TO RESEMBLE THE OLD FORM AND DORMER WINDOWS CONSTRUCTED IN THE ROOF; WORK FACILITATED BY A GRANT FROM THE DISTRICT COUNCIL.

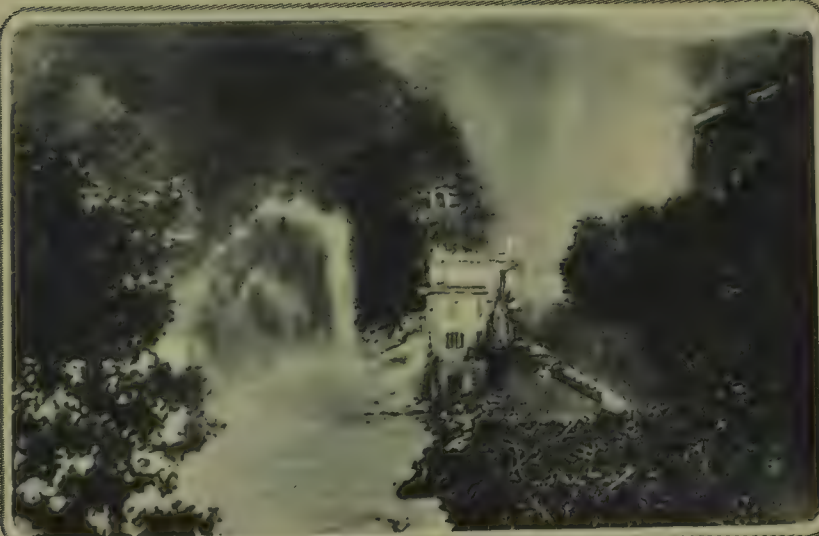
A correspondent, sending us these photographs, points out that Sir Kingsley Wood, the new Minister of Health, has sent to all local authorities a special message urging them to try and improve rural housing conditions. The Minister is drawing special attention to a new Act of Parliament which received Royal Assent at the beginning of August. This Act makes a number of changes in the existing law relating to the reconditioning of agricultural cottages. At the present time grants of money up to a maximum of £100 and loans can be made to improve cottages in rural districts. After modernisation, the building has to be occupied by an agricultural worker and the rent must not be excessive. The two illustrations show what can be done. The photographs illustrate a very old building in the parish of Balsham, Cambridgeshire, before and after reconditioning. After reconditioning the cottages were let at a rental of 4s. a week.

Neither historians nor moralists, nor pacifists generally, trouble to make clear to us how much fighting and how many wars are prevented by the growth of the imperial state. Athenian control (for the Confederacy of Delos came to be that) must have saved endless waste of blood and treasure in the cities of the league."

It is strange that the nation which, under Philip of Macedon, subdued and unified Greece, and under his great son Alexander destroyed the eastern despotisms, has not maintained its leadership into modern times. Alexander's early death cut short his imperial plans, but, as Dr. Glover points out, his successors, who divided his heritage into



# THE ITALIAN DAM BURST: A DISASTER WITH HEAVY LOSS OF LIFE.



WHEN THE WATERS WERE SWEEPING DOWN THROUGH THE BROKEN DAM, SPREADING DEATH AND DEVASTATION THROUGHOUT THE VALLEY. BELOW: THE TERRIFIC FLOOD IN PROGRESS.



AFTER THE WATERS HAD SUBSIDED: A NEAR VIEW OF THE SAME HOUSE (SHOWN IN THE ADJOINING PHOTOGRAPH), WHICH REMAINED STANDING, THOUGH BADLY DAMAGED.



ONE OF FOUR BROKEN BRIDGES, AND (IN THE FOREGROUND) RUINS OF A HOUSE: TYPICAL HAVOC IN THE FLOODED AREA (2½ MILES LONG BY 1½ MILES WIDE).



FIXING AN IMPROVISED FOOT-BRIDGE ON THE BROKEN BRIDGE AT MOLARE, IN PIEDMONT (SEEN ALSO IN THE ILLUSTRATION ABOVE): RELIEF WORK AFTER THE DISASTER.



THE SCENE OF A DRAMATIC ESCAPE: THE RAILWAY BRIDGE BETWEEN OVADA AND ACQUI DESTROYED BY THE FLOOD A FEW MINUTES AFTER A PASSENGER TRAIN HAD PASSED OVER IT.

At 1.30 p.m. on August 13, the Genoa Electric Company's dam near Ovada, in Piedmont, which formed a basin about six miles across, suddenly burst, and a huge wall of water rushed down the valley of the River Orba, sweeping everything away and spreading death and desolation. Hundreds of houses, and several entire villages, were washed away, and four bridges were broken, one a railway bridge over which a passenger train had just passed. Strangely enough, the dam-

keeper's house was not much damaged, and the keeper and his family were saved. It was stated on the 15th that the number of lives lost probably would not exceed 115 or 120. The cause of the disaster was a series of violent thunderstorms and a cloudburst which converted streams into raging torrents. Owing to the weather, many women and children were indoors, and were trapped in their houses, while men away working in the fields escaped.



## COLLISIONS AND A GROUNDING: MISHAPS AT SEA AND A WESTMINSTER JAM.



THE COLLISION BETWEEN THE "LAURENTIC" AND THE "NAPIER STAR" DURING FOG IN THE IRISH SEA: THE "NAPIER STAR'S" BOWS CRUMPLED UP UNDER THE IMPACT. Six men in the "Laurentic" lost their lives and five others were injured as the result of a collision in the Irish Sea between the Cunard White Star liner (18,724 tons) and the Blue Star freight liner "Napier Star" (10,583 tons) early on August 18. The "Laurentic" was starting on a cruise for the Baltic and Northern ports; and the "Napier Star" was on her way from Glasgow to Liverpool. The collision occurred not far from the Isle of Man. The hole in the "Laurentic's" side extended



AFTER SHE HAD BEEN IN COLLISION WITH THE "NAPIER STAR"; WHEN SIX OF HER CREW WERE KILLED: THE HUGE RENT IN THE SIDE OF THE "LAURENTIC." from the top deck down to the water-line. The "Napier Star's" bows were crushed inwards, but, happily, no members of the crew were in that part of the vessel at that time, except the look-out man, who ran back amidships. Eye-witnesses on board the "Laurentic" said that the calmness of the passengers was remarkable, there being no signs of panic. Later they were told to return to their cabins. Both ships made the Mersey without further mishap.



THE ANCHOR-DONALDSON LINER "LETITIA" ASHORE OFF ULSTER: THE STRANDED VESSEL IN WHICH, AFTER THE MISHAP, PASSENGERS CONTINUED DANCING UNTIL A LATE HOUR. The Anchor-Donaldson liner "Letitia" went ashore off Orlock Point, Co. Down, on the night of August 16. She ran ashore in a dense fog, with considerable force. Passengers spent the night in the steamer. The dance band was playing when she struck, and, after some delay, the dance was resumed and went on till a late hour. On the following day, passengers were landed at Belfast. First attempts to refloat the vessel proved unavailing.



A STRANGE MISHAP ON THE THAMES: THE DUTCH MOTOR-VESSEL "DEMOCRAAT" JAMMED UNDER AN ARCH OF WESTMINSTER BRIDGE DURING AN UNUSUALLY HIGH TIDE. A Dutch motor-vessel, the "Democraat," proceeding down the Thames on August 17, could not clear the centre arch of Westminster Bridge and was trapped when the wheel-house caught the roof of the arch. When the tide had ebbed, the boat was found to be none the worse; and was able to proceed on its journey to Antwerp, the wheel-house being only slightly damaged. The mishap was caused by an unusually high tide.



## A PAGE FOR COLLECTORS. RUBENS AS DRAUGHTSMAN.

By FRANK DAVIS.



IT is a lamentable fact that public opinion in this country—the opinion of the average man who frequents pubs or clubs and plays darts or golf, according to his station in life—dismisses Rubens as merely a painter of fat women, and this in spite of the evidence of his own eyes and the exhortations of the critics. A single music-hall wisecrack has more influence upon the culture of England than all the eloquence of Bloomsbury. This is as it should be, say I, for Sir Peter Paul Rubens, great painter, great Ambassador, and great gentleman, would have been thoroughly at home at the Holborn Empire when Marie Lloyd was on the stage, but he would be shocked—and rightly shocked—could he read Dean Inge's gibe in an evening paper last week—"I can see that Rubens is a fine painter, but I think fat Dutch women look better with their clothes on." The Flemings were not Dutch, not even in the first part of the seventeenth century—but let that pass. What is outrageous is that the magnificent draughtsman and colourist who did actually evolve a satisfactory synthesis between the art of the northern countries and that of Italy, the portrait painter beside whom his pupil, Van Dyck, is a weak-kneed flatterer, the landscapist who, in "The Château de Steen," in the National Gallery, gave us one of the wonders of the world should be the subject of a joke so cheap and so irrelevant on the strength, presumably, of "The Three Graces," one picture out of many hundreds. Go to Madrid, to Antwerp, to the Louvre, to Munich: if that is impossible, go to the Gallery of Prints and Drawings at the British Museum—forget that Rubens was a painter, and study him only

to Antwerp with his mother at the age of twelve in 1589. There he worked under three painters whose names would long ago have been forgotten had he not been their pupil—Tobias Verhaecht, Adam van Noort (who was also the master of Jordaens), and Otto van Veen. In 1600, at the age of twenty-three, he went to Italy and became Court painter to Vincenzo Gonzaga I., Duke of Mantua. From this moment he lived in the sunshine of success, both as

by Marie de Medici to decorate the Luxembourg, and in 1625 met in Paris the Duke of Buckingham, who was there to accompany Henrietta Maria to England—incidentally, the Duke bought the painter's collection of ancient works of art. (Rubens was an enthusiastic and learned collector as well as an original creator of art.) Buckingham was assassinated in 1628, but the acquaintance first formed in Paris was sufficient to ensure that he would be well received in



1. A TYPICAL EXAMPLE OF RUBENS'S EARLIER WORK: "THE MOATED GRANGE, WITH A BRIDGE HOUSE"—A DRAWING IN PEN AND SEPIA AND WATER-COLOUR WASH WHICH IS DATED 1606.

painter and Ambassador, a man of the highest ability, culture, and charm. In 1603 he was sent on a mission to Spain: he returned to Mantua in the following year, visited Rome and Genoa, and returned to Antwerp in October 1608 on receipt of news that his mother was dying. He arrived too late, and then settled down in Antwerp as Court painter to the Archduke Albert and the Infanta Isabella. There he married Isabella Brant, the subject of the superb drawing in black, red, and white chalk reproduced in Figure 2. If the evidence of other portraits of her is reliable, this drawing is to be dated about the year 1625.

The landscape (Figure 1), "The Moated Grange, with a Bridge House"—in pen and sepia with water-colour wash—is a typical and delightful example of his earlier work: on the reverse is the date 1606 in what seems to be Rubens's handwriting—a time when he was, it is thought, in Italy. The scene is obviously in Flanders and as obviously drawn on the spot: there are two possible explanations of the date therefore:

- (1) That, as Mr. A. M. Hind suggests, he paid a short visit to Antwerp in this year; and
- (2) That he put the date on the back some years afterwards, and inadvertently made an error of two or three years.

The third drawing (Figure 3) shows him as a careful and deeply observant student of animal nature—what can one demand more in a study of a wild beast?—beautiful line, great knowledge of bone and muscle and of their relation to life, and no drawing-room Landseerish sentimentality. It is not surprising that by 1611 he was compelled to write and say that he could not possibly take any more pupils—there were a hundred anxious to learn from him already.

His output was enormous, and this raises the question of how much which is ascribed to him is really from his hand. Why is it, people often ask, that small sketches by Rubens are worth from £1500 to £2000 each, while big pictures to which his name is attached are worth comparatively little? It is not merely because modern houses are small and few men have space for very large canvases. It is because he ran, in his beautiful house in Antwerp, what we can only call a factory. He would sketch out in oils a rapid and summary little picture, and his assistants and pupils would, under supervision, reproduce this on a large scale: Rubens would then give the finishing touches. He made no secret of this method, and is careful to distinguish between his own original work and that which was done in collaboration with others—e.g., "Daniel Among Many Lions. Painted from life. Original by my hand"; and "A Susannah, painted by one of my pupils, but entirely retouched by my hand." Prices varied accordingly.

His introduction to our own art-loving Charles I. came about in this way. He had been commissioned

London when he was sent as a special envoy from the Netherlands in 1629. He remained in England nine months, was knighted, carried out his diplomatic mission with success, and painted a ceiling at Whitehall and the picture "Peace and War," now in the National Gallery.

Most of his not numerous landscapes date from the last five years of his life, after he had bought the Château de Steen, near Mechlin. He died in 1640, and his collections sold for the then colossal sum of £25,000. A busy, varied, and most distinguished career, and a brilliant, vital, magnetic personality: odd that, in a so-called civilised century, he should be the subject of irrelevant sneers!



2. ISABELLA BRANT, RUBENS'S FIRST WIFE: A DRAWING IN BLACK, RED, AND WHITE CHALK MADE BY THE ARTIST ABOUT 1625.

Illustrations reproduced by Courtesy of the Trustees of the British Museum.

as a draughtsman. You will find he has power and force, sympathy and intelligence—and impeccable taste. He painted people as he found them, and if some of his women are plump to our way of thinking, that was because in Antwerp, Mantua, Paris, and Madrid, between the years 1600 and 1640, Dr. Banting had never been heard of: females who had a lean and hungry look were not admired, and that is all there is to it.

The series of drawings by Rubens which used to be in the National Gallery has now gone to the Print Room at the British Museum, and these, with the drawings already there, provide a display which is not to be missed. I illustrate three which demonstrate sufficiently well the superlative accomplishment of this industrious, successful, and brilliant artist.

The young Peter Paul, son of Jan Rubens of Antwerp, a Calvinist lawyer who lived as a refugee in Germany from 1568 till his death in 1587, returned



3. SHOWING RUBENS AS A CAREFUL AND DEEPLY OBSERVANT STUDENT OF ANIMAL NATURE: "A LIONESS."



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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THE new 1936 range of Standard cars have their appearance greatly enhanced by improved mudguarding and smoother contours for easy cleaning. The engine has been re-designed as regards the



SIR MALCOLM CAMPBELL'S NEW ATTEMPT: LOADING ESSO ETHYL PETROL AT LIVERPOOL DOCKS FOR SHIPMENT TO AMERICA, IN READINESS FOR SIR MALCOLM'S SPEED RECORD ATTEMPT AT SALT LAKE CITY.

cylinder head, so that more silent running, increased power, and greater economy are given. A down-draught carburettor with automatic ignition is now provided. The engine is still mounted with its flexible base, or "buoyant power" as the makers describe it. The steering also has been re-designed, with an improved "synchromesh" on second, third, and top silent gears. This is noteworthy when so many cars have only this easy change principle on third and top

gears. Another feature which will be much appreciated by rear-seated passengers is the improved suspensions by longer springs of lower periodicity, controlled by Luvax hydraulic shock-absorbers, and the weight more equally distributed on front and rear axles. All models are fitted with easy jacks, so, should an owner-driver wish to change a wheel on the road, the matter is much simplified for him or her. With all these improvements, so successful have the Standard Company been during the past twelve months that they have been able to reduce all their models in price by £6 or £10. The new "Twelve" saloon, as an example, now costs £229, which formerly was the price of the "Ten." The latter is now £189.

Many motorists have complained that they could not afford the price of a car fitted with the Daimler fluid-flywheel transmission system. The 1936 range of B.S.A. cars, announced in Coventry recently, will convert them, as the 10-h.p. four-cylinder B.S.A., fitted with a Daimler fluid fly-wheel, and a Wilson pre-selector gear-box, only costs £225 for the standard saloon. There is also a 12-h.p. six-cylinder B.S.A. model announced for the 1936 season, similarly equipped and costing £275 for the saloon, with a variety of choice in coachwork and colours, as alternative styles, at equally low prices. As all these cars are particularly quiet, Mr. Hore-Belisha and the officials of the Transport Ministry should welcome their appearance as an example of what the motor engineer can do in the way of quietness while giving a speed equal to the average car of their horse-power. Every car of the 1936 range seems to be able to glide along at 60 m.p.h. without any trouble and still have a bit to spare should the road permit a spurt of 70 and upwards. At any rate, the B.S.A. 10-h.p. car, in both its types, is the cheapest fluid-flywheel car on the market, and likely to remain so. It is well in the fashion in the style of its coachwork, besides giving ample accommodation for luggage.

The Society of Motor Manufacturers and Traders have issued recently their 1935 edition of "The Motor Industry of Great Britain." It is an invaluable publication to all those sincerely interested in this industry, whether as mere users or as interested traders. The trouble to a mere commentator (as the writer) is to select out of the huge total of statistics and facts those of greater general interest, because it is all so informative from cover to cover. It is the 1934 statistics which show how the trade is progressing. There were only 8405 private cars in use in Great Britain in 1904. There were 1,333,590 private cars in use on our roads in 1934. Can anything be more illustrative of progress? In 1913 British factories built 34,000 vehicles. Last year the total reached the figure of 342,499. Further comment is needless. In 1913 there were in Great Britain 1.8 vehicles per mile of all roads. Now there are 13.5 motors per mile, including tramcars and motor-cycles.



AT THE STANDARD MOTOR COMPANY'S SHOWROOMS AT 37, DAVIES STREET, W.I., ON THE DAY THAT MARKED THE BEGINNING OF THE COMPANY'S 1936 PROGRAMME, WHEN THE NEW RANGE OF MODELS WAS INSPECTED: CAPTAIN J. P. BLACK, MANAGING DIRECTOR OF THE STANDARD MOTOR COMPANY (CENTRE); AND MESSRS. OLIVER LUCAS AND PETER BENNETT, JOINT MANAGING DIRECTORS OF JOSEPH LUCAS, LTD.



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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## THE BLACK FOREST—AND BADEN.

A VERY delightful region for a holiday in the early autumn is that of the Black Forest, which derives its name from the peculiarly dark-coloured species of fir which forms so large a proportion of the trees of the forest. But apart from the sombre tint of the vast patches of these firs, there is nothing to warrant the use of the adjective "black"—on the contrary, it is a region of great natural beauty, and of a very diversified kind. There are gentle hills, the slopes of some dotted with orchards and vineyards, undulating, forest-clad upland plains, precipitous gorges, with foaming mountain torrents, fertile valleys of luxuriant vegetation, crystal-clear lakes amidst a richly romantic setting, and rocky ridges and peaks, affording the climber a chance to put his skill to the test.

Picturesque costumes linger amongst the sturdy peasantry, and harvest time, when the climate is very invigorating, is just the time to see these at their best. Access to all parts of the Black Forest has been rendered extremely easy by means of railways which cross it

in several directions—there is the Black Forest railway, 92 miles in length, which traverses the entire forest, passing Gengenbach, Haslach, and Triberg; the Höllental railway, through the romantic gorges of the Höllental and Wutachtal; the Feldberg railway, which serves the beautiful lakes of Titisee, Schluchsee, and Seeburg; the Renchtal railway, to the spas and summer resorts of the Valley of the Rench; the Murgtal railway, through the Valley of the Murg, and which connects Baden-Baden and Rastatt with Freudenstadt, and the Schauins-

land funicular railway, which runs from Freiburg up to the Schauinsland heights. Apart from the railways, there are excellent motor roads and, for pedestrians, wide, well-kept foot-paths which lead through wild and beautiful scenery, whilst hotels of all grades are to be found in all the larger centres, and in the smallest of resorts you can be sure of comfortable accommodation.

An excellent centre for the Black Forest and one where you can be certain of spending a most enjoyable holiday is Baden-Baden, the capital of the State of Baden, within which the Black Forest mainly lies. It is situated amidst lovely woodland and hill scenery in the valley of the Oos, which charming little river flows pleasantly through the town. One of the oldest of the spas of Europe, its first bath built, it is said, by the Roman Emperor Hadrian, 1800 years ago, Baden-Baden

has radio-active, alkaline sodium chloride springs, the waters of which long since won world renown for their great curative properties; and the bath



BADEN-BADEN: A GENERAL VIEW SHOWING ITS BEAUTIFUL SITUATION; WITH FOREST-CLAD HEIGHTS OF THE BLACK FOREST.

Photograph by the German Railways Bureau, London.




A TYPICAL STRETCH OF BLACK FOREST SCENERY: NEAR FREUDENSTADT.

Photograph by the German Railways Bureau, London.

establishments grouped about the springs offer the most up-to-date treatment in the most luxurious form. The Kurhaus is one of the finest in Germany, and the standard of amusement—opera, theatrical performances, and concerts—is one of Germany's highest. As for sport, Baden-Baden has a golf course, with a comfortable club-house, a race track at Iffezheim, which has an old-established reputation for sporting meetings, there are nine hard tennis-courts, a swimming-pool, shooting, and trout-fishing are available, and attractive bridle paths offer a special inducement to equestrians, whilst the annual automobile contest at Baden-Baden is one which draws thither large numbers of motorists.

There are woodland walks innumerable, excellent motoring roads—pleasant runs are to Lake Titisee, Freiburg, St. Blasien, Herrenalb, and Freudenstadt—and a cable railway takes one very speedily to the top of the Merkur, just over 2000 feet up, from which there is a splendid panoramic view of the Rhine Valley and the Black Forest. Finally, the hotels of Baden-Baden are among the best to be found in Germany, and it can be reached with ease, within a night's journey from Paris, via Strasbourg.



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Since Garrod, the noted authority on gout, discovered that even slightly diminished alkalinity of the blood caused deposits of uric acid and other impurities in the system, medical science has proved that, as middle age approaches, the blood loses more and more of its alkaline reserves so that extra work and strain are thrown on the kidneys and liver in attempting to get rid of the fast increasing accumulation of poisons and urates. For a time these organs succeed, but sooner or later they become unable to cope with the ever-growing volume of acids and toxins; stagnation and congestion occur and lead to rheumatism, lumbago, hardened arteries, premature old age, kidney troubles and other ailments of middle age. 'Liverishness,' therefore, is a warning sign to all over 40, and the prudent will take immediate steps both to restore the alkalinity of the blood and correct the congestion in the liver, kidneys, and intestines. Unquestionably the best way of doing all this is by drinking alkaline water such as is provided by the world-famous spas of Vichy, Carlsbad, Châtel Guyon, Marienbad and others, and which can be easily reproduced and prepared at home by dissolving a level teaspoonful of 'Alkia Saltrates' in a tumblerful of warm water. This reproduces the active principles of seven famous alkaline springs, and provides a natural corrective for uric acid and liver disorders. Any chemist can supply 'Alkia Saltrates' for 3/3d, and will strongly recommend it, because it will quickly neutralise and wash out the impurities and harmful acids by flushing the kidneys, stimulating the liver and thoroughly cleansing the intestines. This is what occurs when visitors drink exactly similar alkaline water at world-famed alkaline spas.

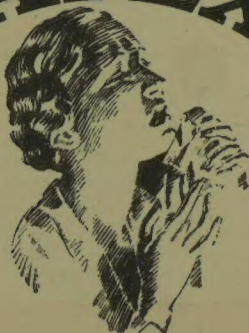


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